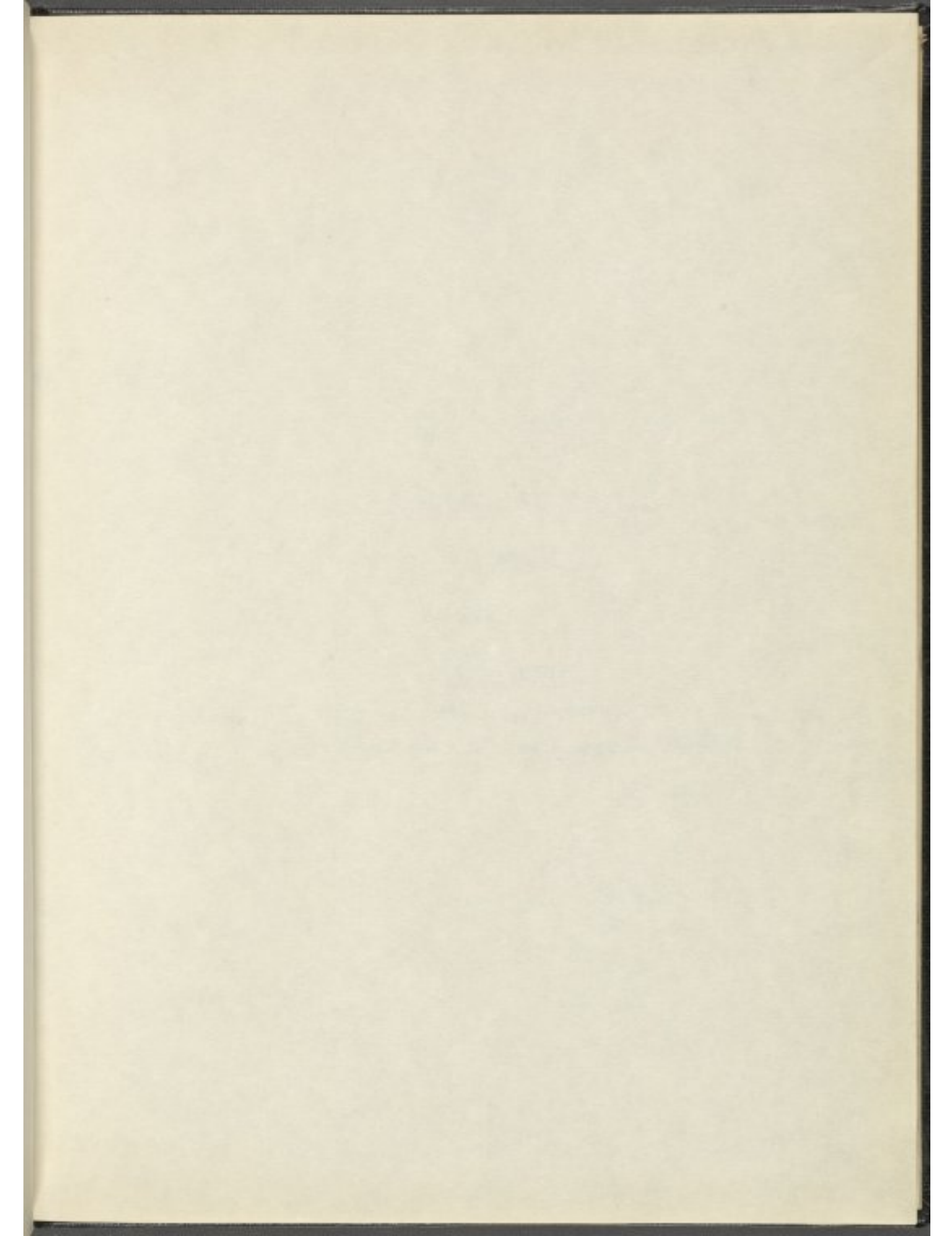


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CHAPTER

ARSENÉ LUPIN

CHATELAIN

COURTAY-MARTIN

EXAMINER-MAGISTRATE

CHATELAIN, the chief

CHATELAIN, THREE GUNS, REVOLVER, ARABIAN & BERNARD

COMMISSARY OF POLICE

SAVING

" ARSENE LUPIN "

BOUNCE

A DRAMA

FINISH

IN

ACT OF POLICE

FRAN, the Frenchman

Four
THREE ACTS.

by Francis de Croisset and Maurice Leblanc
Produced by Charles Frohman at the Lyceum Theatre, N.Y. 26 Aug 1909

DEAL

SAVING

VIOLATION

EXAMINER

MARTIN

SAVING

FRAN, the Frenchman

1070

C H A R A C T E R S.

ARSENE LUPIN:

GUERCHARD:

GOURNAY-MARTIN:

EXAMINING-MAGISTRATE:

CHAROLAIS, the elder.

CHAROLAIS' THREE SONS, HIPPOLYTE, ANASTASE & BERNARD.

COMMISSARY OF POLICE:

JANITOR:

BOURSIN:

FIRMIN:

AGENT OF POLICE:

JEAN, a Chauffeur.

BONAVERT:

ALFRED, a Footman.

SONIA:

GERMAINE:

VICTOIRE:

JEANNE:

MARIE:

JANITRESS:

IRMA, a Maid.

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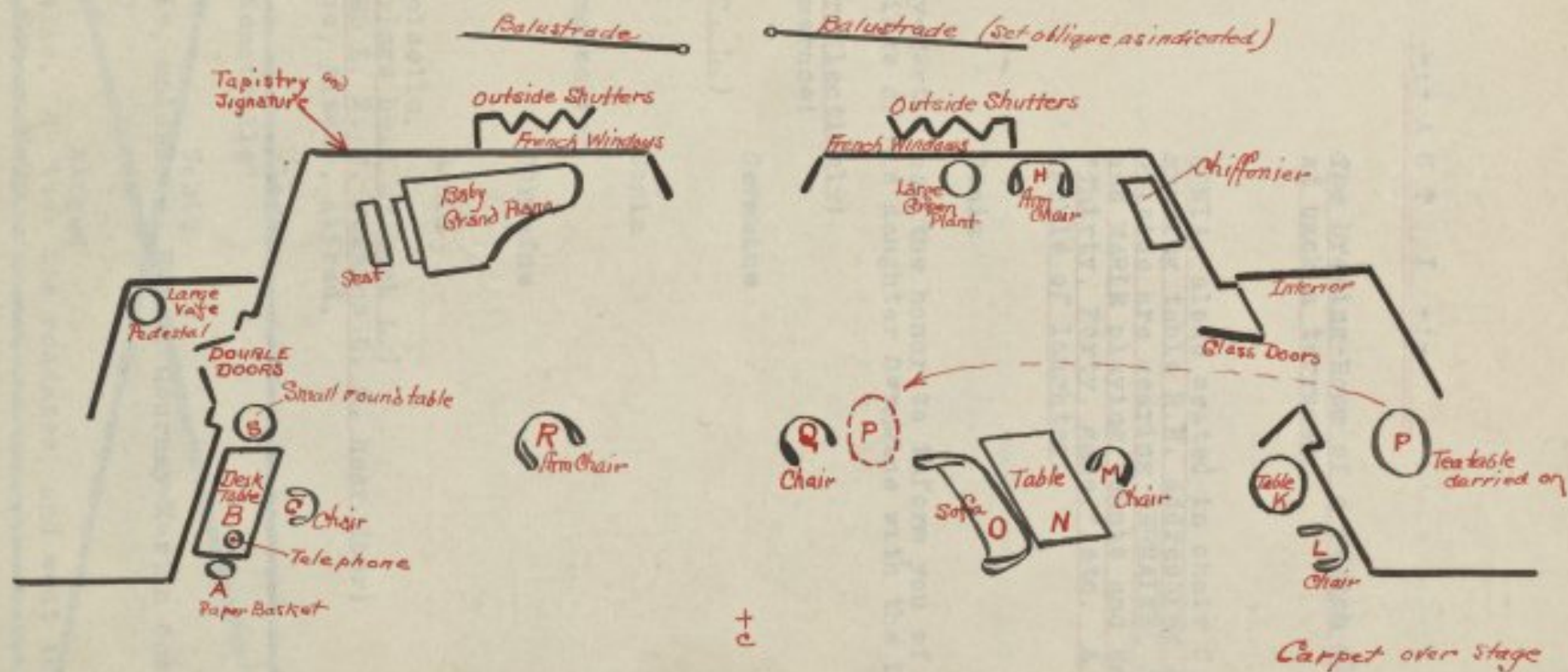
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ARSÈNE LUPIN

ACT 1

Backen Drop



-:- A C T I -:-

S C E N E:-

The Drawing-Room of a French Chateau.
at back a terrace.

DISCOVERED:-

SONIA, alone seated in chair C at
writing table R.H. addressing letters.
Outside are gearing GERMAINE, JEANNE
and MARIE playing tennis and calling
"Thirty, Forty, game," etc. A
ripple of laughter.

Sonia

(Reading)

"Monsieur Gournay-Martin has the honor to inform you of the approaching marriage of his daughter Germaine with the Duke of Charmerace."

(Repeating reflectively)

The Duke of Charmerace!

Germaine

(Heard off C. L.)

Sonia! Sonia!

Sonia

(Calling)

What is it, Mademoiselle?

Germaine

Tea. Order tea!

Sonia

Very well, Mademoiselle.

(Rises and rings bell at back L.)

(ENTER ALFRED L. 2. E. remains L. C. near door)

Oh --- tea at once, please, Alfred.

Alfred

For how many, Mademoiselle?

Sonia

For four. That is, unless -- Has M. Gournay-Martin come home?

Alfred

Oh, no, Mademoiselle. He took the roadster, and went to Rennes. He won't be back for an hour.

~~And the Duke?~~ *The Duke* Sonia
went out riding. Has *his grace*
returned?

Alfred
Not, yet, Mademoiselle.

Sonia
The servants start for Paris this afternoon?

Alfred
We are all ready, Mademoiselle..

Sonia
Thank you, and now for tea, please.

(EXIT ALFRED L. 2 E. SONIA crosses and sits again to
at writing table R and resumes writing.)

(Reading)
(writing) Sonia
"Monsieur Gournay-Martin has the honor to inform you of the
approaching marriage of his daughter Germaine." ...
(Pauses: looks up - ENTER GERMAINE C. L. running.
She goes directly down C. then lays her racquet on
chair "Q")

Germaine
What are you doing, Sonia? Why aren't you writing?

Sitting +
(Resuming her work.) Sonia
I am. I am.

(ENTER MARIE and JEANNE C.L. following GERMAINE.
MARIE goes to head of table B. (R:H.) JEANNE behind
SONIA.)

Marie
Are all these invitations to your wedding?

Germaine
Every one. ~~And we've reached the letter V.~~
(By chair Q - is putting her racquet in its case..)

Jeanne
~~(Reading over SONIA'S shoulder)~~
~~Princess of Vernon, Duchess of Vauvignouse. What swells!~~
(Up to piano; puts racquet on it - gets case and puts
racquet in case.)

~~Marie~~
~~You won't know your little "us" when you're Duchess of~~
~~Chambray.~~

(MARIE gets her case from chair R. and puts her racquet in it.)

Sonia

(Writing)

"Madame de Vauleglise."

Germaine

(Coming down stage - in front of sofa O.)

(Meditating.)

Ought she to have a single, double, or triple cross?

Marie

(Surprised)

What do you mean by that?

Germaine

(Lc.)
One cross - invitation to the church; two crosses - invitation to church and breakfast; three crosses - invitation to church, breakfast and dance afterwards.

Jeanne

(Down C. and sitting on sofa O. MARIE sits on arm of chair R. GERMAINE remains standing C.)

We don't know her ---

Germaine

She's rather a cat, but she goes to church three times on Sunday.

Marie

Then give her three crosses.

Jeanne

Why not consult your fiancé?

Germaine

Jacques? He's bored to death with all this. Oh, dear! Oh dear! He has so changed in seven years. Seven years ago he sailed for the South Pole just because "exploring" was the fashion. Now he scoffs at fashion. He's as prim as a school master and fashion sets his teeth on edge.

Sonia

(In chair R. and before writing table. Looking up)
~~He can be as lively as a cricket, mademoiselle.~~

He appears to me very happy, mademoiselle.

Germaine

Yes, but only when he's making fun of people. Usually, he's as serious as an old magpie.

Jeanne

Your father is delighted at the change in him.

Germaine

He's a Duke, you see: So everything he does is right.

Sonia (Going up; suddenly stops before piano up R.C.)
Who put that statuette there?

Sonia

(Astonished) I
I don't know; when ~~we~~ came in, it was over there, as usual.

(ENTER ~~ALFRED~~ with tea L. 2. E. on small tea table *(Service for 5 persons)*
which he places C. between chair Q. and end of sofa O.)

Germaine

Alfred, were you in the drawing-room while we were in the garden?

Alfred

No, Mademoiselle.

Germaine

Has anybody been here?

Alfred

I didn't hear anybody. I was in the pantry.

Germaine

How very odd.

(Gives statuette to ALFRED who places it on chiffonier
L. he then closes the doors at back - and is going
L.2.E.)

Has anyone telephoned from Paris?

Alfred

Not yet, Mademoiselle.

(~~Pushes the right half of door L.2.E.~~ EXITS L.2.E.)

SONIA rises, comes above the table C. and pours out a cup of tea.)

(*Murmurs alone C.*)

Germaine

Nobody has telephoned. How annoying. And not a single wedding present all day - not even a pair of fish knives.

(Gives MARIE a cup of tea; then takes cup of tea to
JEANNE.) (Alfred closes glass doors C. then exits L.2.E.)

Sonia

Well, it's Sunday, you see. Nothing can be delivered today.

Jeanne

Is the dear Duke coming to tea with us?

Germaine

(Returns to C. sits on chair Q. and takes cup of tea
which SONIA OFFERS HER.)

Germaine

Of course, I expect him at half past four. He went riding with Dorcy and Audrey Durand and his going to bring them back with him.

5

Marie

When did you go riding with the Durands?

Germaine

This afternoon.

Marie

Oh, no, he didn't, really. My brother was to have lunched with them today and found they were both out; not expected home till late.

Germaine

(Surprised.)
Really!

(Then half to herself.)
What ever made him tell me such a lie?

(ENTER IRMA, a Maid R. 2. E. GERMAINE rises and goes a little to R. Puts cup on table.)

Irma

Some one wants to speak to you from Paris, Mademoiselle.
(MARIE rises and crosses to JEANNE, sitting on sofa beside her.)

(Not telephoning) Germaine

How exciting! It's the janitress.
(Goes to chair C. in front of writing table B., sits and telephones.)

Irma

No. It's Victoire, the caretaker, Mademoiselle.
(EXIT IRMA R. 2. E.) (Marie rises & X's to Jeanne, sitting on sofa O beside her)

Germaine

(R. H. BUS: 'phoning.)
Hello! Is that you, Victoire? Yes? More presents have arrived. Oh, splendid! What are they? Open them! -- open them -- you have? -- all right -- what is it? -- paper knife? That's the sixth! -- another Louis XVI. inkstand -- Oh dear! That's the tenth. Who from? Contasse de Radolfe, Baron de Valery! Is that all? Splendid!

(To SONIA.)
There's something else.
(Listens in telephone.)
Is it possible? What? What? What?

(To SONIA.)
Sonia! Sonia! A pearl necklace! Big pearls? Really, big ones, Sonia. Pearls big as peas. How lovely -- who sent it? A friend of father's -- just think, a necklace of pearls. Lock it in the safe -- Yes, thanks, I'll see you tomorrow, Victoire.

(Returns to table P)
(sits in chair 2)

Germaine
 It's so funny! Father's dull old friends are giving me delicious jewelry, while the smart people send nothing -- just because Jacques is not letting everyone know we are engaged.

Jeanne
 It hasn't been properly advertised.

Germaine
 Please don't be funny! His cousin, Mme. de Relzieres, is the only one who seems to know.

Jeanne
 She! -- Why her son is fighting a duel today.

Sonia
 With whom?

Marie
 Nobody knows. She picked up a letter dropped by one of the seconds.

Germaine
 She needn't worry about Relzieres, he is the finest fencer in Paris

Jeanne
 He knew your fiance long ago, didn't he?

Germaine
 It was through him we knew Jacques.

Germaine
 She needn't worry about Relzieres. He is the finest fencer in Paris.

Jeanne
 He knew your fiance long ago, didn't he?

Germaine
 It was through him we knew Jacques.

Marie
 Where?

Germaine
 In this chateau.

Marie
 In Jacques' own house?

Marie If, a few months after the death of his father, Jacques was obliged to get money for his expedition to the South Pole, and if father and I had not wanted an old place, and if father hadn't

Germaine Why father admired the Duke's old historical place, so the Duke invited us to visit him -- then he promptly fell in love with me. As he wanted money for his expedition to the South Pole, father bought his chateau. And that's how I became engaged to the Duke.

Germaine
(Speaking to C.)
Everything. Father was afraid the chateau would be damp, so Jacques invited me to visit him and see that it wasn't, and father was cured, while Jacques fell in love with me. Daddy bought the chateau and proposed to Jacques.
(Speaking to the TWO GENTS.)

Marie
But, you were only sixteen.

Germaine
Yes, I was only sixteen. So Jacques went off to the South Pole.

Jeanne
Why?

Germaine
Father thought me too young to be engaged. So I promised Jacques to wait till he came back -- only between ourselves... if I had known he was going to be so long at the South Pole--

Marie
Seven years is a long time, isn't it?

Jeanne
Almost all the best years of your life, poor dear.

Germaine
Thanks.

Jeanne
Well, but you're 23 now, aren't you?

(Moves to chair R)
Germaine
I shall be -- soon. Well, I suffered tortures. The Duke fell ill, and was nursed at Montevideo. As soon as he got well, he went off for another two years -- then all at once we could get no news of him at all. For six months we

thought he was dead.

(Sits armchair "R" R. C.)

Sonia

You must have been very unhappy.

Germaine

I was. For months and months I didn't dare to wear a colored frock. *(Sonia moves up stage a little C.)*

Jeanne

(Sarcastically.)

What agonies you must have endured.

~~(SONIA goes up stage a little C.)~~

Germaine

However, the Duke had the grace to put me out of suspense at last. He telegraphed that he was safe and well, and three months ago the Duke came home.

Jeanne

(Mocking: to MARIE.)

The Duke! The Duke!

Marie

And in all this time you never fell in love with someone else?

Germaine

I didn't fall in love but I came near becoming engaged --

Marie

To whom?

Germaine

The Duke's cousin, M. de Relzières.

Jeanne

But you say you didn't love him?

Marie

How could she? He's a mere Baron, you see.

Jeanne

And Jacques was a duke.

(MARIE rises. JEANNE rises and goes up ^{to Germaine} around table N. up to piano and getting racquet.)

Well, well; we must fly.

Germaine

(Rises to C.)

~~Must you?~~

Marie

(Moving a little up C. ~~Affectedly.~~)
 Yes, we promised to call on the Viscountess of Grosjean.
 (Carelessly.)
 Do you know the Viscountess of Grosjean?
 (SONIA comes down R. near chair "C" in front of writing table.)

Germaine

Father knew her husband on the Bourse when he was plain Mr. Grosjean. ~~My~~ Father keeps the name he inherited from his ancestors.
 (crosses down L. MARIE goes to arm chair R. to get her racquet.)

Jeanne

(Going up - to MARIE - aside.)
~~Did he have any ancestors?~~
 (To GERMAINE.)
 We shall see you in Paris?
 (JEANNE kisses GERMAINE and goes up C.)

Germaine

Yes. Tomorrow. Goodbye.

Marie

(Kisses her and up C. joins JEANNE.)
 Goodbye, dear, good bye.
 (ALFRED appears C. from L. and holds C. doors open for them.)
 Regards to the dear Duke.

Marie & Jeanne

(TOGETHER.)
 Au revoir.
 (They go out C. to L. GERMAINE escorts them up and remains R. C. near piano. ALFRED holding open the door for them. SONIA sits down R. H.)

Alfred

Are you at home to two gentlemen, Mademoiselle?

Germaine

(To SONIA.)
 The Durands, I suppose.
 (To ALFRED.)
 Ask them to come in?

Alfred

Has Mademoiselle ^{any} orders for Victoire or the ^{Janitors} concierges in Paris?

Germaine

No -- when are you going?

Alfred

By the seven o'clock train. We shall be in Paris tomorrow morning by nine.

Germaine

Is everything packed?

Alfred

Everything, Mademoiselle. The cart has taken the heavy luggage to the station. We have only our bags to pack.

germaine

Very well. Show the gentlemen in!

(EXIT ALFRED C. L. GERMAINE turns, sees broken pane in window C. utters another startled cry.)

Look!

Sonia

What?

Germaine

A pane of glass in the window - just above the catch. It isn't there. It seems to have been cut out.

Sonia

How extraordinary!

Germaine

Didn't you feel a draught?

Sonia

No. Perhaps there are bits of glass on the floor. I'll ...
(Rises and goes near GERMAINE R. C., looks on floor.)

(ENTER ALFRED C. L.)

Germaine

(Turning cordially.)

How do you?...

(Stops in amazement.)

(ENTER CHAROLAIS and HIPPOLYTE, his son, the latter twisting his hat in his hands, and smiling in a silly way. CHAROLAIS enters first, then his son. They come down L., pass in front of table N. - to extreme R. CHAROLAIS in front of armchair R. HIPPOLYTE passes him and gets R. in front of table B. There is a moment's awkward silence.)

Er... may I ask?...

Charolais

(Bobbing.)

My name is Charolais. M. Charolais, formerly a brewer, now Chevalier of the Legion of Honor, landed Proprietor at Rennes. Hippolyte, my son, is an engineer.

(HIPPOLYTE bows.)

We have just been lunching near here at the Kerlor Farm. We left Rennes this morning and have called for the purpose of.... of...

Sonia

(Low to GERMAINE.)

Shall I ~~bring~~ ^{offer} tea?

Germaine

(Low to SONIA. SONIA passes behind GERMAINE to L. to back of tea table L. C.)

No.

(To CHAROLAIS, curtly.)

I beg your pardon?

Charolais

Thank you. We asked to see your father, ^{learning that} he was out and that you were at home, we couldn't resist the pleasure...hem...of popping in.

(They bow and BOTH sit. GERMAINE and SONIA look at them enquiringly.)

Hippolyte

Father, what a beautiful house.

Charolais

Yes, dear boy, it's beautiful indeed.

(To GERMAINE and SONIA.)

Ladies, this is a very fine place.

Germaine

Excuse me, sir, may I ask the nature of your business?

Charolais

The point is this. We read in a local paper that M. Gournay-Martin wanted to sell an automobile. Hippolyte has a frantic desire to "scorch", as he terms it, in a "roadster".

Germaine

We have a roadster, ^{and} but it's for sale; my father's using it today.

Charolais

perhaps it's the car we saw near the stables.

Germaine

No, that's a touring car. It belongs to me. But, if your son wishes to "scorch" ----

(CHAROLAIS, Jr., nods.)

We have a hundred horse power that my father has decided to sell. Where's the photograph, Sonia?

(The GIRLS turn their backs. SONIA goes between table N. and chair M. GERMAINE comes to sofa O. Her back to CHAROLAIS and the TWO WOMEN look on table N. During which HIPPOLYTE takes statuette from table "B". HIPPOLYTE grabs a statuette.)

Charolais

(Low.)

Drop that, you fool.

Germaine

(Turning - comes to centre with photo which she offers to CHAROLAIS.)

Here's the photograph.

Charolais

(Rising.)

Oh, thank you; yes, yes! A fine car! A Hundred Horse Power! May I ask what is your lowest price?

Germaine

I don't know at all. Won't you come back later and see my father?

Charolais

With pleasure. So very kind of you, really.

(Bowing - goes up to door C. with his SON. GERMAINE follows them.)

Come, dear boy.

(The TWO CHAROLAIS bow again at the door and EXEUNT C. to L. GERMAINE watches them exit and comes down R. C. SONIA goes up to the chiffonier (up L. C.) and arranges her hair before the mirror on chiffonier.)

Germaine

What weird people!

(Impatiently.)

But, dear, oh dear. Why doesn't the Duke come?

Sonia

(Comes down takes envelope from table N. and ~~seats~~ in front of table M.)

And the Durands, too?

(Begins to write again - seated in chair C.)

Perhaps the Duke called on his cousin M. de Relzieres.

(at L.C.) Germaine
 why should he? They hate each other. I heard they quarrelled
 no later than yesterday.

Sonia (*moving from L. to L.C.*)
 (~~Throwing down pen.~~)
 Quarrelled! Then perhaps -- perhaps --

Germaine
 Perhaps what? What's the matter?

Sonia
 (~~Rises and crosses to table N.~~) (*Backing away to front of table*)
 The duel - M. de Relzieres's duel! L.

Germaine
 You don't suppose?....

Sonia
 It's horrible. Think. If the Duke...if your fiance...

Germaine
 (Quite calm)
 How interesting if the Duke has been fighting for me?

Sonia
 (Excited)
 With the best swordsman in Paris
 (Goes up to terrace C.) *around L. of table*
 What's to be done? What can we do?
 (Looking out C. to R.)
 Listen.

Germaine
 Who is it?

Sonia
 Some one on horseback.

Germaine
 (Running up C. and looking off R.)
 Yes - galloping.

Sonia
 (Clapping hands)
 It's he! It's he!

H
 Germaine
 Do you think so?

Sonia

I'm sure. It is.

Germaine

Then he's just in time for tea. He knows I hate waiting.

Sonia

He's riding in straight from the fields.

Germaine

He can't do it. There's the fence; an enormous fence; and a mill stream.

Sonia

He's going to jump the river

(Hides face - turns away, hiding her eyes)

Ah!

Germaine

He jumped. He's clear. Bravo, Jacques, bravo. That horse cost 7,000 francs. Quick.

(Germaine comes down stage R., takes pendant from table B. Sonia goes to back of tea table P.)

A cup of tea. He deserves it. He really is a Duke. Did I show you his latest present? A pendant of pearls.

Sonia

(Distracted)

They're magnificent.

(Enter the DUKE C. from R. in high spirits.)

Duke

If that's for me, very little milk, please, and three small lumps of sugar.

(He kisses Germaine's hand - bows to Sonia and puts his gloves and hat on table B.)

(Germaine stops suddenly as she is about to put the pendant in the drawer)

Five o'clock. I'm in good time.

(Germaine gives the pendant to Sonia who puts it on table N. as near possible to the edge - then goes up to the tea table and pours out a cup for the Duke)

Germaine

You've been fighting a duel? (She moves to sofa O)

Duke

How do you know that?

Germaine

(Sits on sofa O. The Duke sits chair Q. and during these lines is ~~buttering bread~~ and drinking tea)

Why did you fight?

(Behind table P.)

Sonia

You're not wounded?

(Coming R. of Duke)

Germaine

(Waving her aside)

Sonia, you have the addresses to write.

(Sonia up to piano)

(To the Duke)

Was it for me?

Duke

Would you like me to fight for you? *as yesterday. We one plays*

(He laughs.)

Germaine

Yes, but it's obvious you didn't. You fought about some other girl.

Duke

If I fought about a girl, it must have been for you. *as her work*

Germaine

Well, it certainly wasn't for Sonia or a housemaid.

(Vexed)

Was Relzieres hurt?

Duke

He'll be only six months in bed.

Sonia

(Near piano looking at picture R. C.)

Poor fellow.

Duke

Do him good, lying down is the best thing in the world for a man with a liver. But, good heaven, are all those things invitations?

Germaine

Yes. And we've [✓] ~~got no further than V.~~
only reached the letter

Duke

You're inviting the whole population. We shall have to enlarge the Cathedral?

Germaine

One expects a crush at a wedding like this. There'll be only a few accidents, I dare say.

(To SONIA.)
 (With laugh) Duke
 One or two, perhaps. *(puts down unlighted cigarette on the table)*
 (To Sonia)
 Will you be an angel?

Sonia
 (Wondering)
 Will I?
 Yes. Play me some Grieg. I heard you yesterday. No one plays Grieg like you?

Duke
 (Down stage, back to audience.)
 Except mine.
 (SONIA and GERMAINE look surprised.)
 Germaine
 It would be very nice. But mademoiselle Kritchnoff has her work to do.
 Are you joking again?

Sonia
 (Coming down P.) Duke.
 A little change will do her good - and me too.
 Germaine
 Oh, Jacques, you're most annoying.

Duke.
 And you are very sweet.

Germaine
 I shall finish by disliking you.

Duke.
 (Laughing)
 Plenty of time for that when we're married.

(Rise - move to R.C.)

(To SONIA.)

Excellent bit of work that, isn't it? It's a Clouet. Lots of character in the face.

Sonia

Is he one of your ancestors?

Germaine

(Rises.)

Of course. Those are all family portraits. There are only Charmeraces here, and father wouldn't have any of them moved.

(Goes around table N. up L/ towards chiffonier.)

Duke

(Down stage ^c ~~near sofa~~ ^{near sofa} ~~0.~~, his back to audience.)
Except mine.

(SONIA and GERMAINE look surprised.)

Where that tapestry hangs there was formerly a portrait of me. What has become of it?

(Moves to in front of sofa 0)

Germaine

(To C. up)

Are you joking again?

Sonia

(Coming down R.)

Doesn't Your Grace know?

Germaine

We wrote you all the details, and sent you the newspapers, three years ago. Didn't you get them?

Duke

Three years ago I was lost in the Polar regions.

germaine

All Paris talked of it. Your picture was stolen.

Duke

Stolen? By whom?

Germaine

Look!

(She pushes back the tapestry, and shows in red crayon, the name of Arsene Lupin.)

Don't you know the name?

Duke

Arsene Lupin!

Sonia

He left his signature.

He always does/

Duke

Who?

Germaine

(Coming down to Duke)
Arsene Lupin. You must know who Arsene Lupin is.

Duke

(Sits on sofa O.)
I never heard of him.

Germaine

(Down to chair Q.)
You never heard of Lupin. Why he's the most whimsical, daring, and original man alive - and a burglar.

Sonia

(R.H. in front of writing table B.)
For ten years he has defied the police. He is the only thief who has been able to get the better of the great detective, Guerschard.

Germaine

You really don't know our most fashionable thief?

Duke

Not even well enough to ask him to dinner. What sort of a person is he?

Germaine

(Sitting chair 2)
Why, nobody knows. He has a thousand disguises of the most elaborate description. He dined twice running at the American Embassy.

Duke

If nobody knows him, how do you know that?

Germaine

Because the second time about ten o'clock, one of the guests disappeared, and with him all the embassy plate.

Duke

Phew!

Germaine

Lupin left his card with these words: "this is not a theft. It's a restitution. I have taken the exact value of Mr. Morgan's French collection."

Duke

But the theft in this house was not worthy of your hero. My portrait was of no value.

Germaine
Don't think he was satisfied with that. Father's collections were also pillaged.

Duke
I thought your father guarded them as if they were the treasures of the Louvre.

Germaine
He takes too much care of them. That's how Lupin got them.

Duke
I see. He had accomplices in the house.

Germaine
Only one.

Duke
Who was it?

Germaine
Father.

Duke
What? Your father?

Germaine
One morning Father had a letter --- wait --

(To Sonia)
Look in the desk and bring me the papers marked Lupin.

Duke
You have a Lupin portfolio?

Germaine
Of course. It was such an extraordinary matter we kept every-
thing.

Sonia
(Goes to desk, takes papers from it, then returns to C.
Germaine rises and takes the letters from her)
Here they are. Mr. Gournay-Martin, collector, at his Chateau
of Charmerace.

(Gives it to Germaine who sits on sofa right of Duke)

Duke
What peculiar writing.

Germaine
Read the letter aloud.

Duke
(Reading)
"Sir, pardon me for writing without an introduction. I think

you will know my name. In your picture gallery there's an excellent Murillo, which I like very much. Your Rubens' also pleases me, as well as your Vandyke. In your drawing-room I like a Louis XIII altar table, the Beauvais tapestries ~~are Beauvais~~, the Empire card-tables, the Boule clock and other charming things of less importance. I admire very much a tiara which you bought at the sale of the Marquis de la Ferrononaye, and which was once worn by the unfortunate Princess of Lamballe. This tiara has a double interest for me; first, for its tragic memories and also, though it's hardly worth speaking of, for its intrinsic value. I should say, that the stones in this tiara are worth at least 150,000 francs

Germaine

What do you think of that?

Duke

(Continues.)

"I beg, sir, that you will be good enough to pack these beautiful things with care, and send them to me, prepaid, to the Station at Batignolles, before a week passes. Unless you do this, I shall take steps for their removal the night of Wednesday the 27th or Thursday the 28th of September. Excuse any trouble I may be giving you, and allow me to sign myself, with great devotion, Arsene Lupin". Funny! Very funny! How your father must have laughed.

(DUKE returns letters to GERMAINE who rises and gives them to SONIA.)

Germaine

Laughed! I wish you could have seen his face. He took it all very seriously.

(SONIA puts papers back in writing-desk R.)

Duke

But surely he didn't send the things to the Batignolles?

Germaine

No. But he took the first train to Paris and placed the tiara in the vaults of the Credit Lyonnais. Then he went to the Public Prosecutor.

Duke

Who laughed at him and reassured him.

Germaine

Of course, but before morning this was what he got.

(To SONIA who is at the desk R. H.)

Give me the despatch!

Sonia

(Taking telegram from box, reads it.)

"The things are not at the Batignolles. Get everything ready by tomorrow evening."

Duke

No.

Sonia

(Advancing and handing telegram to DUKE.)

Look!

Duke

Why, it's really true.

(He returns telegram to Sonia)
who takes it back to desk & checks

Germaine

(Sitting on chair R. of table C.)

Thereupon father conceived an idea. Two days before, we had seen in the paper, that Guerchard the celebrated detective, the only real opponent of Arsene Lupin - that Guerchard was at Rennes on his vacation? We rushed to him, found him rusticated under a big straw hat, and in a little Curate's garden, watering tulips.

Guerchard

Sonia

He has a passion for flowers.

Germaine

He began by sending us to the devil, but as soon as father spoke of Lupin, he was a different person. He immediately placed himself at our disposal, and wired to Paris for two men in whom he placed absolute confidence.

Duke

Well? Go on!

~~He~~ he had seen in the paper that Guerchard the celebrated detective was on a vacation he rushed to him. He knew him to be a match for the clever Lupin. When we told him about Lupin, Arsene Lupin, he immediately placed himself at our disposal, and wired for two men in whom he placed absolute confidence.

Duke
Well. Go on.

Germaine

(Rising and kneeling (one knee) on chair)
The night of the 27th came. Guerchard shut all the servants in their room in the Chateau, and remained with his men in the hall where the collections were. Will you ever forget that night, Sonia?

Sonia

Never! Those three men with revolvers and guns, and dark lanterns - Ugh!

Germaine

It was awful. Father, Sonia and I retired to the left wing and locked ourselves in. The night passed quickly, not a sound. In the morning we rushed out.

Duke

Well?

Germaine

The deed was done.

Duke

What?

Sonia

It was done.

Duke

What are the pictures?

Germaine

They were gone.

Duke

The altar table?

Sonia

Gone.

Duke

And the tiara?

Germaine

Oh, the tiara was in the vaults of the Credit Lyonnais. I really don't know why he took your portrait. He did not speak of that theft in his letter.

Duke

It's incredible. He must have hypnotized Guerchard, or given him chloroform.

Germaine
Guerchard! The man wasn't Guerchard.

Duke
What? *to Madame de la...* All the other servants have gone to Paris. Shall I "usher" the visitors?

Sonia
The gardener was a false Guerchard. He was Lupin.

Duke
Ha! Ha! Not bad! When the real Guerchard found this out, what did he do?

Sonia
(Puts telegram back on desk with other papers)

~~He lost his appetite.~~ *It almost killed Guerchard!*

Burke
And will devote the rest of his life to running Lupin down.

Duke
And has no one been able to put their hands on this temporary Guerchard?

Germaine
No, there wasn't the shadow of a trace of him, except the letter and telegram and that signature.

(She points to signature of Lupin behind the tapestry. GERMAINE goes up stage R C. The Duke rises and moves to C)

(Rises & moves to C)
What a clever devil!

Germaine
(Laughing)
Too clever! I shouldn't be a bit surprised if he were here now.

Duke
Here now?

Germaine
Several things in this room have been moved. For instance that's been moved. And look at the window, a pane has been broken just above the catch.

(at R.C. behind chair R)
Great Scott!

(Enter FIRMIN C from L)

Firmin
Are you at home, Mamzelle?

*One
Duch*

(Anastage bows and stepping aside, discloses
Germaine
Yes, but why are you answering the door?

Firmin
I have to, Mademoiselle. All the other servants have gone
to Paris. Shall I "usher in" the visitors?

Duke
(Laughs)
Usher them in? A droll card this.

Germaine
Who is it?

Firmin
Two gentlemen. They said they were here before.

Ger.
Who are they?

Firmin
I never remember names.

Duke
A useful person.

Ger.
They are not the little man about the motor car and his son,
I do hope.

Firmin
I really can't say.

Ger.
Yes.
~~Well,~~ show them in!
(EXIT Firmin L C)

(Germaine comes down to Duke R C. Charloais enters C L
with his two sons. They move down L between table and
boxing. Charloais goes around in front of table to
in front of chair. The 1st son in front of chair M.
The second, extreme L)

~~Duke~~
~~Characterist~~

Ger. *two gentlemen were here.*
~~Yes. When they called~~ Just now, I thought they were George and
Andre Durand, when in came--
(She sees Charloais and Anastage)

Char.
(Coming down)
Popped in again, you see.

(He bows; Anastage bows also and stepping aside, discloses Bernard)

Sonia

(To Ger)

Look. There's another one.

Char.

(Introducing)

Anastage, my second son -- a medical student.

(Anastage bows)

Ger.

Sir, I am sorry; my father has not come back yet.

Char.

It really doesn't matter.

(He sits and the two sons sit also)

Ger.

(Surprised for an instant. Repeating more loudly)
I'm sorry, sir; my father hasn't yet come home. He may not be back for an hour. It would be a pity to waste your time.

Char.

Don't worry about it. This place is so delightful.

(Points to Duke)

If this gentleman belongs to the family, perhaps he and I can fix a price for the motor.

Duke

I'm sorry - I can't - I know nothing about it.

Bernard

(Rises)

If you'll come with us to the stables--

Char.

(Sharply)

I told you to wait at the Park Gate?

Bernard

(L of table L C)

I wanted to see the motor.

Char.

Bernard, my third son. He is to go to the bar.

(Bernard bows and sits)

Ger.

How many sons has he?

(Enter Irma L 2 E)

Irma

Your father has just come in, Mademoiselle.

Ger.

(Relieved)

At last!

(To Char)

If you will come with me.

(Xesin front of others to D L 2 E)

You can go into the matter with my father at once.

(During this CHARLOAIS and his sons rise, BERNARD stands up near table P. GER. is followed by Char. and his two sons. Bernard appearing to admire the parlor, goes out more slowly. BERNARD comes between table P. and seat and passing takes the cigarette case which the DUKE left there, and puts it in his hat, ~~then, passing in front of table N. takes the pendant and puts it in his hat, then passing in front of table N takes the pendant and puts it on in the inside pocket of his vest, after knocking envelopes and books off table, he then starts to go out L 2 E~~)

Duke

(Quickly to Bernard)

Hello! Hello!

Bernard

Are you speaking to me, monsieur?

(Duke goes to him - Ber. approaches) *to below sofa*

(Moves to C)

Duke

That's a very useful cigarette case, but it happens to be mine.

Bernard

I took no cigarette case.

(The Duke takes his R arm and *turns* leads him forward. Then pulls the case out of his hat. Shows it to Sonia and places it on table)

Duke

A little accident I suppose.

Bernard

It -- it must have been.

(BERNARD starts to go out, the Duke catches him by the back of his vest and forces him to come back - ~~then~~ ~~find around in his inside pocket and pulls the pendant out. Bernard frees himself and moves to door L 2 E. talking all the while. The Duke follows him~~)

Duke

(Taking from his inside pocket a small jewel-box)

Did you take this by accident, too?

(R. H.)

The pendant.

Sonia

Bernard

Let me off this time. I'll never do it again.

Duke

You're a person of low habits.

Bernard

(With a quick glance to L.) Don't tell my father. Please don't tell my father.

Duke

Get out.

(Push him toward door L. 2. E.)

Go to the devil.

(Exit Bernard running. Duke looks at the case and puts it on Chiffonier up L. H.)

That's where he will go. I should have shown him up.

(Duke comes down in front of chair M.)

(at C.)

Sonia

No, no, it was good of you to forgive him.

(Sonia approaches and puts one knee on sofa O. keeping her eye on the door by which Bernard went out)

Duke

What's the matter? You are white as a sheet.

Sonia

This has upset me. Poor ~~wretch~~ *wretch* fellow.

Duke

Are you sorry for him?

Sonia

Yes. He looked so frightened, and he's so young, - and to be caught in the act. ~~It was~~ *God! How* dreadful. (Sonia sits sofa O.)

Duke

You're kind-hearted.

Sonia

Did you see his eye like a trapped beast?
~~He looked like a rabbit caught in a trap.~~ You are kind after all.

Duke

(Smiling)

"After all"?

are Sonia *you seem to me*
You ~~seem~~ sarcastic and bitter, like a man who has suffered
and tries to hide it.

Perhaps ~~so~~. *I do.* Duke

And Sonia *more considerate of others -*
(Rise) ~~and move to R. C.~~ *doesn't it?* *doesn't it?*
Suffering makes one sympathize, ~~doesn't it?~~ *doesn't it?*
(Take letters and envelopes from table N) *over back of sofa.*

Duke
(Approaching her - standing before the table N)
You're treated pretty badly here.

Sonia
What makes you think?...

Duke
You've a sad smile; your eyes are restless, scared; you're
like a child who wants someone to protect her. Are you alone
in the world?

Sonia
Yes.

Duke
Haven't you a family - friends?

Sonia
Don't

Duke
You've nobody in Paris; but, surely in Russia?

Sonia
~~Not a soul.~~ *No one.*

Duke
That's hard.

Sonia
But it makes no difference; I've been used to it from child-
hood. It's hard, as you say; but - you won't laugh at me?

Duke
(Sit on sofa O.)
I?

for myself
Sonia

The hardest of all is that I never get a letter; never an envelope to open - from anyone who thinks of me: not a memory of other days; nothing. So I try to practice philosophy. Yes.

(Trying to smile)

Oh! I'm a good deal of a philosopher.

Duke

How oddly you say it --

very (Repeating it)

"A good deal of a philosopher!"

^ (Looks at her closely, then repeats)

Philosophy!

(She turns her eyes to his. A long pause. They look at each other. Enter GERMAINE, L. 2 E. and goes to table N. Sonia moves to R.)

Germaine

Sonia! Sonia! It's too bad of you. Didn't I tell you to pack my morocco-writing case? I open a drawer at hazard. What do I find? My morocco writing case.

Sonia

(Moving to door)

I'm sorry. I'll pack it now.

Germaine

Pray don't take the trouble.

(Xes above table N towards door R. 3 E.)

I'll pack it myself. You act as if you were one of our guests

Dyke

Come, Germaine. For a trifling oversight -

Germaine

(To the Duke)

I wish you wouldn't meddle. Mayn't I find fault with a servant?

Duke

(Sternly)

Germaine!

Germaine

(To Sonia)

Take these cards to my room. Well? Why don't you obey?

Sonia

I will, Mademoiselle.

Duke

Allow me, please. Do allow me.

(Gathers up ~~papers~~ ^{envelopes}. Germaine shrugs shoulders and goes out. Exit Germaine R. 3 E. Sonia goes towards table N. The Duke rises at same time - he goes to help her collect the envelopes. Sonia R., Duke R. C. They both bend before the table. He continues)

You know; she 's rather a good sort. Don't be vexed if occasionally - she's just a pretty doll; petted and spoiled.

Nothing would so worry me as to think --

(Sonia rises, ~~laden with papers~~)

Are you sure they're not too heavy?

(They both rise. The Duke holding the envelopes)

(He moves to her) Sonia
Not at all. Really.

Duke
Don't you want me to help you?

Sonia
No.

(Goes to writing table B. Takes a book from it and exits R. 3 E. after saying: on the threshold)

Thank you, ~~Germaine~~ ^{Duke}. (Duke moves to R.C.)
(GOURNAY-MARTIN enters L. 2 E. with CHAROLAIS and HIS SONS. They stop at the door of the drawing room. Gournay goes as far as window up C. rings bell as he passes at back) (At entrance of Gournay, the Duke goes to R. before chair C.)

Gournay
I won't accept a sou less. You can take it or leave it.

Char.
It's very dear.

Gournay
Dear? A superb machine for which I paid 33 thousand francs, and I let it go for nineteen. You are getting a tremendous bargain, and when you try her speed --

Char.
19 thousand francs is a lot of money.
(FIRMIN passes at back, coming from R.)

Gournay

Come, come you're a Shylock.

(To Firmin)

Firmin, go with these gentlemen to the Garage, and tell Jean to do whatever they want. I'll join you soon. You're too cunning. That's your trouble.

(Char. and sons bow themselves out C. to R. Gournay comes down to the Duke, rubbing his hands)

I can twist that idiot around my finger.

Duke

So I see.

(Sits chair C. and amuses himself by drawing on table B.)

Gournay

(Sits in armchair R.)

The motor is four years old; he pays me 19 thousand francs, and it is not worth a pinch of tobacco. 19,000 francs is the price of the little WATTEAU that I've been looking at for some time. Everything comes to him who waits.

(Seating himself)

(It grows dark outside gradually)

(Alfred enters L.2.E. turns electric switch and lights chandelier - closes door C and exits L.2.E.)

Acknowledge it. I understand business - and as for Art, I love it; pictures, bric-a-brac, tapestries, everything that is beautiful. Without boasting I know what such things are worth. I have taste.

(Rises and moves in front of chair 2.)

Duke

Your collections prove it.

(Rises and remains with back to writing table R.)

Gournay

You haven't seen my most valued possession, the tiara of the Princess of Lamballe.

Duke

The tiara that Lupin envied you.

Gournay

Don't speak of the villain.

Duke

Germaine showed me his letter.

Gournay

I nearly had apoplexy. I was in this very room, quietly talking, when all at once Firmin came in and brought me a letter.

(Enter FIRMIN C. from L. comes down L. delivers letter and exits L.2.E.)



Firmin
There's a letter for you, sir.

(Firmin exits L.)
Gournay
Thanks. He brought me a letter, the writing of which ---
(Looks at envelope)
Good gracious!
(Falls into chair Q. DUKE comes to him behind the chair.)

Duke
What's the matter?

Gournay
The writing --- it's the same.

Duke
Nonsense!

Gournay
(Opens the letter and reads)
"Sir, my collection of paintings, of which I laid the foundation with yours three years ago, does not contain any old masters, except a Velasquez, a Rembrandt, and three small Rubens. You have many more. As it is a pity that so many masterpieces should be in your hands ---

(He wipes his brow)
In your hands, I intend to appropriate them, and I shall respectfully permit myself tomorrow^{morning} to make a thorough search of your house in Paris." No!

Duke
This must be a practical joke.

Gournay
(Continues reading)
And by the way, for the last three years, you have detained against my wishes the tiara of the Princess of Lamballe. I shall possess myself of that gem at the same time." The dog! The dog! I'm choking. Oh!
(Tears open his collar)

Duke
(Goes up to window C. to call)
Firmin! Firmin!
(To Sonia who enters R.2.E. and Firmin from C.L.)
Quick, water, salts. M. Gournay-Martin is fainting.
(Sonia rushes out passing behind Gournay and exits L.2. followed by Firmin.)

Gournay
Lupin! Telephone for the police. Quick!

(Enter GERMAINE R. 2. E. goes directly to Gournay;
Duke passes behind to L.C.)

Germaine

Father, if you want to dress for dinner ---

(looks at her father)

Why, what's the matter?

Duke

He's had another letter from Lupin.

(Enter SONIA L.2. with bottle of smelling salts - xes
in front of table N. Firmin enters at same time with a
glass of water - xes above table and gives it to Germaine
who hands it to her father)

Sonia

Here's some water.

Gournay

Firmin first, where is Firmin?

(Germaine takes glass from Gournay, puts it on table N
passing behind the extreme L.)

(On R. of Gournay)
Firmin

Do you want another glass of water?

Gournay

(Rises - Pouncing on him)

That letter, where did it come from? Who brought it?

Firmin

It was in the box at the gate. My wife found it.

(Up stage R.C. and exits C. to L.)

(Goes down R glaring at letter) Gournay

The same thing happened three years ago. It's a fatal coincidence.

(Moving to C from L.C.) Duke

Steady. If this letter isn't a practical joke ---

Gournay

A joke! Was it a joke three years ago?

Duke

If this attempt is meant seriously, it's so childish that we can prevent it.

Gournay

How?

Duke

Duke
Let's read the letter. Date "Sunday, the 3rd of September".
The letter was written today.

Gournay
Yes. Well?

Duke *Make a thorough search of*
Read this: "~~I shall come tomorrow morning~~ your house in
Paris"---
(Repeats)

To-morrow morning) *Tomorrow morning*

Gournay
Yes, tomorrow morning.

Duke
Either it is a joke, and we needn't worry, or it is a threat,
and we still have time.

Gournay
Time? What's the good of time?

For once Duke
~~This time~~ M. Lupin's bluff, and his mania for warning
people, may play the deuce with him.

Gournay
(Goes to writing table R.)
Let's tekephone. *(Germaine X's to C. Duke moves R a step)*

All
Good!

Germaine
(X's to C. The Duke next to Gournay)
Impossible!

All
Why?

(Moving towards Duke R.) Germaine
The telephone to Paris stops at six on Sundays.

Gournay
Good heavens!

Germaine
But we can telegraph.

Gournay
(Xing to C.)
Ah!

Sonia

(Duke X's to C.)

Sonia

No, we can't.

All

Why not?

Sonia

You can't telegraph on Sunday. After twelve o'clock noon the office is closed.

Gournay

(Falls into chair 2)

What a government?

Duke

Come. Be plucky. There must be some way out of this.

Gournay

Find it.

Duke

What's the time?

Germaine

Seven o'clock.

Sonia

20 minutes to seven.

Gournay

Twelve minutes past seven.

Duke

Let's make it somewhere about seven. All right. I'm off to Paris. I'll take one of the motors and barring accidents, I can be ~~on~~ⁱⁿ ~~by~~^{there} two or three o'clock tomorrow morning.

(Rises)

Gournay

We'll go too. Why wait till tomorrow? Our luggage has gone, let's go tonight. I've sold the Hundred Horse Power; but we've still the touring car and the roadster.

(The Duke is about to leave the room R.2. E.)

Where's Firmin?

(Calling)

Firmin!

(Enter Firmin C.L.)

Firmin

Monsieur.

Gournay

Tell Jean, the chauffeur, to come here at once.

(Exit FIRMIN C. to R.)

Germaine

We shall get there before the servants. Only think of sleeping in a house with everything upside down.

(Enter Jean, chauffeur, C.R.)

Gournay

Better than sleeping in a house with everything stolen. Where are the keys of my Paris house?

(Back of chair 2)

(Enter JEAN, chauffeur, C.R.)

Jean

You called me, Monsieur?

Germaine

The keys are in ^{the drawer of} your desk, father.

(Pointing to desk)

(X to table B) (Jean facing front)
Gournay

So they are. Go and get ready. At once. Do you hear?

(Exit Sonia and Germaine R.2.E. Duke follows them.)

Jean and Gournay remain

Jean, we are starting for Paris at once.

(Moves up towards Jean)

Jean

In the touring car or the roadster?

Gournay

The roadster. Hurry. OH! My valise - travelling bag.

(Exits L.2.E.)

(Jean is left alone. He whistles off C.R.)

(CHAROLAIS appears C. R.)

(Jean moves to R.2. door)

Char.

Well. What's doing?

(Comes down to table N. and looks about everywhere)

Jean

They're off to Paris. No wonder. Whenever a job's on foot, someone gets a warning. It's easy enough to crack a house in Paris without writing letters to drive people out of their wits.

Charolais

Pah! Driving 'em out of their wits is part of the game. It will help us tomorrow; help us to get the tiara.'

Jean
The tiara's in Paris.

Char.
I'm beginning to think you're right. We've hunted this place from cellar to attic and there's not a sign of it, here. Where are the keys of the Paris house?

Jean
In the writing desk.
(Char. xes to writing desk C., R.H.)

(Enter HIPPOLYTE C.R.)

(Jean goes up to C. Hippolyte takes his place by door R.2.E.)

(Does table B. - tries C. drawer & finds it locked)
Charolais
Where are your brothers?

Hippolyte
In the stables. They want Jean.

Charolais
(To Jean)
Cut along. How's the road to Paris?

Jean
Good. But look out for side slips in weather like this.
(Exits C. R.)
(Hippolyte takes case from chiffonier L.)

Charolais
(To Hippolyte, who is pilfering)
Don't do that. It's against orders.
(Puts it back in place)
What's the Governor doing?

Hippolyte
(Looking over curtains of glass door L.2. E.)
Packing his things.

Charolais
We've a few minutes.
(Trying to force desk R.)
I must have those keys.

Hippolyte
Hard job?

Charolais
(Does so - taking out keys)
No. She's open. The substitutes -
(Takes bunch of keys from his son who throws them to him)

They look pretty like 'em.

(Throws them into writing desk) *(closes drawers & glances L.)* ~~which he looks.~~

Scatter.

Hippolyte

(Stands close against wall, near door L. which opens on stage. Charolais stands close against the wall near the bay window, behind the piano. Gournay-Martin enters with his valise, from L.2. E. When C.,

Hippolyte slips out, closing door L.2.E.

Gournay turns frightened. Then Charalois slips out C. R. Pause. Alarm of Gournay-Martin - drops his valise. DUKE enters from R.2.E. dressed as chauffeur.

Hippolyte closes door. Charolais slams the window shutter. Gournay thoroughly scared)

(Duke slams door as he enters)

Duke

Is everyone ready?

Gournay

More or less. It's queer - I thought I heard -

(Opens door L.2. Duke up to window)

No. There's no one. *(Germaine enters R.2.)*

(Closes door L.2. E.)

I live in a nightmare. Ah! MY keys!

(Germaine enters R.2. and goes to chiffonier L.H.)

Gournay goes to desk B. puts keys in pocket. Enter FIRMIN C.R.)

Firmin

Oh, Monsieur, Monsieur!

All

What's the matter now?

Firmin

Jean, the chauffeur.

He's been gagged - bound.

(Firmin exits C.R.)

Omnes

Gagged!

(Jean enters C. R. his clothes torn. Gournay R.? Duke R. C. JEAN C. GERMAINE L. C., SONIA enters and remains near door R. 2. E.)

Jean

(Coming down)
They have stolen everything - the motors - everything.

All

What.

Gournay

(Xes to him C.)
Speak, speak, who stole them?

Jean

Those four gentlemen.

All

The Charolais?

Jean

The Hundred Horse Power is the only thing they didn't take.

Gournay

(Sits on sofa G.)
That's the last straw.

Germaine

(Approaching Jean from L.)
Why didn't you call for help?

Jean

Did I have time, Mamzelle. And haven't all the servants gone?

Gournay

It's appalling.

Duke

(Comes down R.C. To Gournay)
Come! Come!. This is no time to give way. They've left the big car. That will do for me.
(Jean gets up C.)

Germaine

We will all go.

Gournay

(Rises and goes up C.)

In that thing! You're mad!

Germaine

(L. H.)

I'm not going to stay here, and be murdered. If Jacques goes there will be no man here but you and Firmin, and in case of danger,

(Comes above table N.)

You won't be ~~here~~ at all.

Gournay

(Down stage C.)

You are right. We'll risk the big car.

(Sonia is near armchair R. Duke goes to seat M. L. of table, sits and looks around on table N.)

Gournay in front of sofa O.)

Sonia

But there's a train - there must be a train.

Gournay

Of course. But, we're twelve hours from Paris. When could we get there!

Germaine

The important thing is to get away from here.

Duke

Where is the Railroad Guide? Here it is! Paris!

(Kneels on sofa O)

Gournay

Well, is there a train?

Duke

Wait!

(To Gournay)

What time is it now?

Germaine

Ten minutes past seven.

Sonia

¹⁰
~~Twenty~~ minutes to seven.

Gournay

²⁰
~~Twenty~~ minutes past
Seven ~~o'clock~~.

Duke

Yes - about seven - well, we have time, there is a train at half past eight.

Irma, we are leaving in Germaine's car. Get dressed. I will
With a dining car?

Gournay
Yes, there's a dining car?

Duke
Sleeping car and dining car, and you can get there at five
in the morning.

(They exchange R. L. W.)
Germaine
In a nice state.

(Rises & moves up C)
Gournay
You insist on going.
(To Jean)
Can you get the large car ready at once?

Jean
The tires of the hind wheels need fixing. That will take
about half an hour.

Gournay
The Chateau. We will of the chateau? We must hurry.
We can't get to the station in time. Have every confidence in
Firmin, but how do I know when I am going that he won't get
cuddled in the car?

Jean
I can get the station cart ready, m'sieur.

All
Oh!

Jean
They've left us that.

All
Yes.

Gournay
I agree with my daughter. We should not stay here.
(To Jean)

Are you strong enough to harness the horses?

(Gournay returns to in front of Sofa C)
Jean
Indeed I am. Besides, I think Firmin's nephew is here.
He can drive you to the station.

Germaine
(Ringing)
Very well, get everything ready.
(Exit JEAN C. R. Germaine turns to Irma, who enters R.)

(Irma starts)

Irma, we are leaving in a few minutes. Get dressed. I will strap my bag myself.

Sonia

Let me help you.

Germaine

No. Get your own things ready.

(They exeunt R. 2. E.)

Gournay

(R.)

Yes, this is the best way out of it--but oh, good lord...

Duke

(L.)

What is it now?

Gournay

The Chateau. Who will take care of the chateau? We must barricade it. Close the shutters. I have every confidence in Firmin, but how do I know when I am gone that he won't get fuddled in the nearest ale house.

Duke

Don't worry, I'll stay.

Gournay

You! You can't I need you in Paris.

Duke

Well I'll follow you on the big car.

Gournay

But the tires! Oh the devil take it.

Duke

Don't worry about me. While you go to the station I'll see to the tires.

(Enter FIRMIN xing at back, from L. remains C)

Gournay

Firmin, we're leaving, you must take care of the chateau.

Firmin

Very good, m'sieur.

Gournay

Be ready for anything, Firmin, no matter what. Don't forget that you have been a gamekeeper.

Firmin

And I won't forget I was in the Franco-Prussian War. But where are you and the young ladies going in the cart?

Gournay

To the station of course.

Firmin

To the station?

(Exits C.R.)

Gournay

Heavens! It's half past seven, we've barely half an hour.

(To Germaine, who comes in with valise in hand R. 2. E.)

Well, are you ready? Where is Sonia?

(She goes directly to table N.)

(The Duke goes to her R and helps close valise. Irma follows him to her L.)

Germaine

She is coming. Jacques, I can't strap this thing down.

Duke

Of course not. What have you got in it?

Germaine

Everything I don't want.

(To Irma)

Take it like that and put it in the wagon.

Irma

What a fuss!

(Takes the valise and exits C.L.) (Enter FIRMIN C.R.)

Firmin

The wagon is ready, sir.

(Exit Firmin C.R.) (Enter Sonia R. 2. and goes to chiffonier to arrange hat in mirror)

Let me fix my veil Sonia

Here I am, ~~but I'm certain my hat is on crooked.~~

(Goes to chiffonier L up. Sonia takes pendant and leaves case during the following)

Firmin

But m'sieur there's no one to drive you, *my nephew's gone. I'll take his arm.*

Gournay

What? *(The wind whistles.)*

(Moves to Gournay R.C.)

Germaine

Father, you can drive.

Firmin

And there are no lamps.

Germaine

Well, we'll hope there is a train. *(Firmin exits C.R.)*

(Moves to Duke, shakes hands above table P.)

Gournay

Goodbye Jacques, we will expect you at daylight, send for Guerchard the detective, at once. I pin my faith to you.

(Comes to Duke, C. giving both her hands)

Germaine

Goodbye, Jacques. Don't forget to bring my three hat boxes in the motor?

(Up C, moving off L.)

Gournay

Hat boxes indeed. Come along, do; we'll never catch the train

Germaine

We have twenty-five minutes. *(Duke exits C & L)*

Gournay

I have to drive.

Germaine

(At the door turns)

Heavens! My jewel case!

Gournay *(Outside)*

Are you coming?

Germaine *(Going)*

Jacques, do look for it, like a dear. It's somewhere there.

Duke

All right. I'll see to it.

(He accompanies them C. L. The stage remains empty a

moment during the preceding scene, it has become gradually dark. The duke comes back with an automobile cloak over his arm)

What beastly weather.

(The wind whistles)

But the stars are out. Where the deuce is the jewel case-- *By*
gone! it's empty.

(He runs to the door)

Germaine! Germaine! Oh! It's too late---the idea. Empty!
Sonia or the maid must have taken it. *I'm getting jumpy. (More down R.C.)*

(Enter Firmin, C. R. he has a gun over his shoulder, a gamekeeper's belt, a gourd, and a basket of provisions, with a bottle sticking out. Comes to chair M puts basket on table N.)

(He also carries a lighted stable lantern)

(Thunder lightning)

Firmin

Gun, fodder, and rum. Now let the villains come.

Duke

You're all right, aren't you?

Firmin

The first person who pokes his nose in here will get a *Charge of shot*
as-a how-d'ye do. ~~bullet~~

Duke

In the meantime shut the shutters. I will give you a hand.

(Storm Effects)

Firmin

(Goes to the terrace and closes the shutters with the Duke's aid)

The master's a funny old bird, m'sieur. Why did he go to the station?

Duke

Perhaps to take a train.

Firmin

Not for Paris, there isn't any.

Duke

There is one at half past eight.

Firmin

No, m'sieur this is the 3rd of September, and that train doesn't

go after the First.

Duke
You are talking bosh. I saw it in the time table

Firmin
Was that train on it?
(Enter Jean C.R.)

Jean
The tires are all right, your Grace; but you must be careful; it's an awful night.

Duke
I've seen worse.
(He puts on his cloak assisted by Jean)
You will stay here, in the left wing of the Chateau.

Jean
Yes m'sieur, the master told me. Is there any danger tonight?

Duke
I don't think so. M. Gournay was a bit upset, but in any case, you'd better be prepared.

Jean
I have my revolver.

Duke.
That's right. You can light the lamp, and I'll be ready in a few moments. (Storm crash)

(Exit Jean C.R.)
Let me see, have I got everything? Well, Firmin, I shall leave you--- you are an old soldier and are afraid of nothing.

Firmin
No m'sieur not yet.

(at up C)
Duke
Firmin, you are funnier than a comic paper. And speaking about that train- the 8.30.

Firmin
Well!

Duke

(Laughs)

It was taken off three days ago. Ha ha!

(Exits C. R.)

(Thunder, lightning etc)

(Saddles time table from Table N) Firmin

(Locks door C then comes down to chair M. Xes puts time table on desk R.)

There's too much light here. It pours through the shutters-- it might attract a robber!

(He lowers the light)

(Turns switch at R. Chandeliers lights out)

I don't think it's a sensible thing to leave only one man here. All they would have to do is to gag me as they gagged Jean. I call it dangerous. I ought to have got my wife to keep me company. Well, I have my food, and I am pretty hungry.

(Heavy thunder & storm effects)

(He puts things out on table, and pours out a glass of wine. Sits chair M.)

Heavens, what a storm. If it's going to thunder like that how the mischief can I hear the robber if he comes.

(He begins to eat. A noise is heard outside, the shutters are shaken, he rises)

I hear steps.

(He takes up his gun. Someone knocks on the shutters)

Someone is knocking on the shutters

(Gets down extreme L.)

(Knocks are repeated)

I'm funky. There's cold water up and down my spine.

(Someone tries to open the door)

Who's there?

Voice

(Gournay outside)

Open the door!

Firmin

Go away or I'll fire.

Gournay (Outside)

Firmin will you open the door?

Firmin

Hello. They know my name!

Gournay

I tell you to open the door. We are wet to the skin.

Firmin

It's the master's voice.

(He turns up the light and opens the door)

(Enter GOURNAY, GERMAINE, SONIA and IRMA with an umbrella)

Gournay

(Goes directly to desk B. Germaine to seat M. Sonia above table N.)

That time table! Where is that time table? I shall complain to the government.

(He sneezes) (Firmin opens the shutters and rear door. Irma is seen trying to close umbrella which is turned inside out)

Germaine

Oh, what a night- no train before midnight. We'll have to stay here four hours. Fortunately, there's something to eat.

(She seats herself at table chair M.)

Gournay

Half past eight-- half past eight! Here it is. You are all witnesses--it is in the time table.

Germaine

Somebody's been drinking out of this glass.

Firmin

(Coming down R.C.)

That's my night-cap.

Gournay

(Looking at time table at desk B)

God bless my soul.

Ger. & Sonia

(During this Germaine sits at table, and Sonia takes out of her valise a traveling glass and gives it to Germaine)

What's the matter?

Gournay

What's the date of this time table?

Firmin

(R. C. Proudly)
I can tell you, sir.

Gournay

(Rises) (R. H. Furious)
What? You know!

Firmin

Of course, sir- it's my time table. I've had it every since the Paris Exposition.

Gournay

It's eight years old! No wonder we missed the train. It wasn't running.

(He collapses) *in chair at desk table B.)*

C U R T A I N:

ARSENE LUPIN

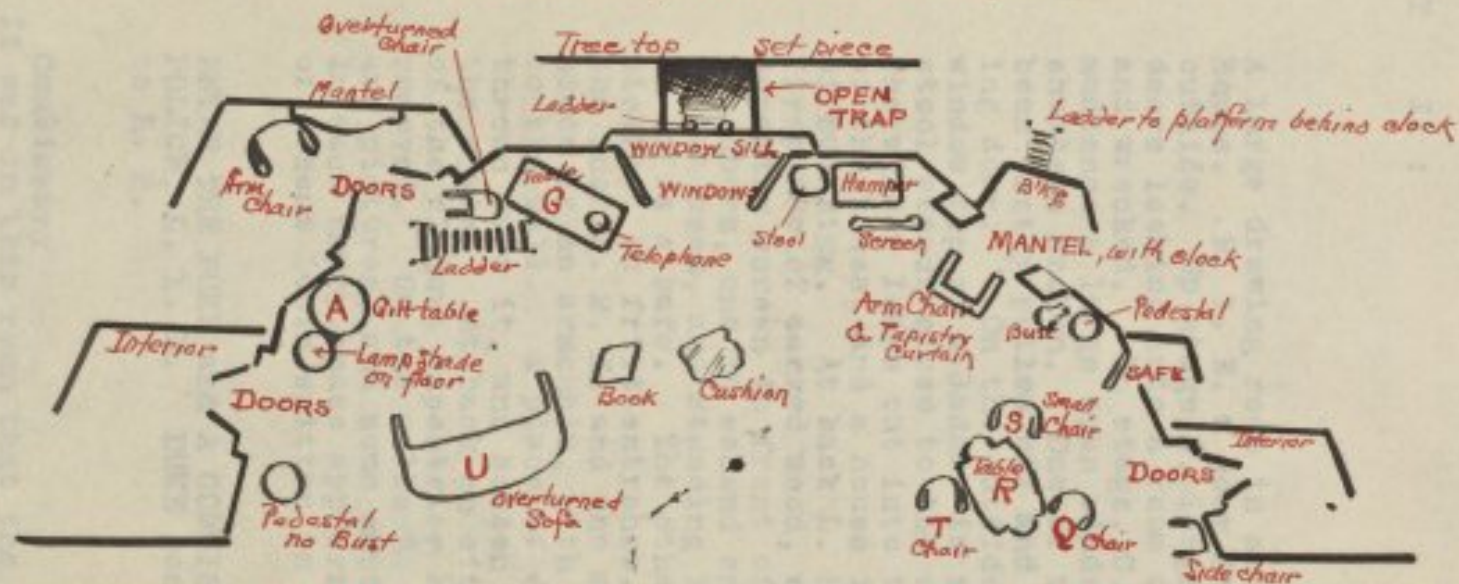
ACT II :

~~(In Two Scenes)~~

ARSENE LUPIN

ACT 2

Drop showing house in construction



Martin had his most valuable collections. The doors were formerly hung with Flemish tapestries of the 15th Century. They were baroque. Such soft tints, such delicate coloring.

ACT II :

(THE DUKE is moving all through scene.)

~~First~~ SCENE:

I love them all the more
were a wedding present

We'll get them back soon
(The DUKE is about
Furniture.)

(The practical clock
is set to 9:30
at rise)

It's the day
he.

It's possible he, too.

(Taking out his watch
half past nine. I say

We'll come in a few minutes
him about the letter of
we do make as much as
ready-witted.

You don't expect to go

The Chief Inspector of

A large drawing room in an old town-house. R. 1. E. a door from the outside. Up stage R. large glass doors looking into a room dismantled and wrecked. Up stage, C. facing audience a large open window with shutters broken. One of them has been partly pulled off and is hanging down. On the outside of the window top of a ladder is seen. A stool stands close to the window. The window looks out into the gardens of the house, and a house in process of building. At back L. H. a large fireplace of carved wood, with a tapestry screen in front of it. L. two doors, one in second entrance is not used, and standing in front of it is a safe. The other is practicable, in first entrance. Between the door L. 2. E. and the mantelpiece is an armchair, with its back to the wall. A piece of drapery is thrown over it, and screen half hides the chair. At back on either side of the window, tapestries have been removed. On the walls R. and L. are pictures, and some empty spaces. In each empty space appears the name of Arsene Lupin written in red chalk.

1
2
ENTER THE DUKE and A COMMISSARY of POLICE, L. 1. E. DUKE goes directly to R. H.

Commissary
Your Grace is right. It was in this room that the thieves did their worst.

Duke
It's not surprising, Mr. Commissary, for here Mr. Gournay-

Handwritten signature

Martin had his most valuable collections. The doors were formerly hung with Flemish tapestries of the 15th Century. They were marvels. Such soft tints; such delicate coloring. *(Moves up R. C.)*

(THE DUKE is moving all through scene.)

(atc) Commissary
It is evident that Your Grace has a fondness for such things.

Duke
I love them all the more, because I felt they were mine. They were a wedding present from my ^{future} father-in-law.

Commissary
We'll get them back sooner or later.
(The DUKE is about to move an overturned piece of furniture.)

But I must ask Your Grace to disturb nothing. The Examining Magistrate must look into this himself. Please leave everything as it is.

Duke
It's the disappearance of Victoire, the caretaker, that puzzles me.

Commissary
It puzzles me, too.

Duke
(Taking out his watch.)
Half past nine. I hope the Magistrate will soon be here.

Commissary
He'll come in a few minutes. I sent him a report and told him about the letter of Arsene Dupin, and the automobiles, and now he knows as much as we do. I also telephoned to Police Headquarters.

Duke
You don't object to my telephoning Guerchard?

Commissary
The Chief Inspector of the Secret Police?

Duke
The Guerchard; yes; the brilliant Guerchard. My prospective father-in-law won't be happy without him.

(Looking in the telephone book. Going up to desk)
R. C. (G.)
Guerchard! Guerchard!

(Speaks before Duke can
get telephone book)

Commissary
His number is 673 - 45.

Duke

Thanks.

(Telephones.)

673 - 45. Busy - will you call me up? Thanks.

(To COMMISSARY.)

You don't think Lupin was the thief?

Commissary

(Drily.)

Hope not.

Duke

Why.

Commissary

Because, if it was Lupin, I fear we shall never catch him.

Duke

(At telephone.)

Still busy? Will you call them again?

(To COMMISSARY.)

What makes you think it isn't he?

(Coming down R. C.)

Commissary

(L. C.)

Lupin covers up his tracks. Here the tracks are plain.

Duke

But the letter M. Gournay received, and the signatures in red chalk?

Commissary

That can all be imitated to put us off the scent.

(ENTER POLICE AGENT door L. I. E. followed by LOCKSMITH.)

Agent

Mr. Commissary, we've opened every door.

Commissary

(To LOCKSMITH.)

And have you closed them again?

Locksmith

(Crosses in front of AGENT to the COMMISSARY.)

Here are the keys.

Duke

Had the locks been tampered with?

Locksmith

I answer for it, they were never touched. Unless there were two sets of keys.

Duke

As the only doors forced were those of the drawing-room and the dining-room, and the doors of the three rooms in M. Gour-nay's special suite ---

Locksmith

Yes. A bright person?

Duke

(To COMMISSARY.)

You see the thieves knew the place. They entered that part of the house where they were sure to find objects of value.

Commissary

(Dismissing the LOCKSMITH.)

That will do - you've shown us the broken locks. Now replace them. *(Moves down stage a step or two)*

(The LOCKSMITH and AGENT cross behind the COMMISSARY and DUKE and EXHUNT R. 1. E.)

Duke

Of course, I must be able to close these doors.

(DUKE goes up to telephone.)

Excuse me, what did you say was Guerchard's number?

Commissary

(Goes to L. H.)

673 - 45.

Duke

(Going to telephone.)

Thanks! -- 673-45! --

Agent

(Returning R. 1. E.)

The examining Magistrate will be here in a moment. He has been looking about in the garden.

(EXITS R. 1. E.)

Duke

(At 'phone.)

Hello! Is this Guerchard's? -- Monsieur Guerchard himself.

Monsieur Tournay-Martin's

Good morning. ~~The Duke de Charmarace's~~ house was....
What! You know it -- you were just coming here -- yes --
Lupin's name has been mentioned, but the Commissary thinks
it doubtful -- Thank you.

(Hangs up receiver.)

(RE-ENTER AGENT R. 1. E.)

(down L.)

Commissary

The magistrate is coming.

Duke

(Coming down to the COMMISSARY who is extreme L.)
Is he a bright person?

Commissary

Theoretically, yes. Practically, no.

(AGENT shows in MAGISTRATE and CLERK R. 1. E.)

(CLERK goes up and sits on chair F. THE DUKE up stage
L. a little. The MAGISTRATE crosses in front of him
and shakes hands with the COMMISSARY.)

Commissary

(L. H. Introducing.)
The Duke de Charmarace.

Magistrate

(Turning to DUKE on his R. who comes down and shakes
hands with MAGISTRATE.)

Your Grace! I am shocked to hear of this outrage. Oh! A
broken shutter -- the thief came through that window --

(ALL turn backs and look up stage C.)

Duke

(Sarcastically.)
You don't say so.

Magistrate

He has upset things generally -- do you think it was Arsene
Lupin? -- So he is still at his old tricks, what?

Commissary

Not much of a trick this time. It is ordinary housebreak-
ing.

Magistrate

(At window C.)

Let's hope so. I think you are right. The traces are too
plain -- you have someone watching the garden, have you not?

Commissary

(L. H.)
I have. You saw footprints in the garden?

Magistrate

Clearly. They lead directly from the house which is in process of construction next door. I suppose vagrants often spend the night there?

Commissary

Quite often.

(MAGISTRATE comes down C. COMMISSARY on his L. on DUKE R.)

Magistrate

I will begin here -- that safe does not seem to have been opened.

(L. 2. E.)

Duke

Fortunately not. That is where my father-in-law now keeps his most valuable possession - a tiara.

Magistrate

The famous tiara of the Princess of Lamballe?

Duke

Exactly.

Magistrate

(To COMMISSARY.)

But, according to your report, the letter signed Lupin said he would steal this very tiara.

Duke

Definitely.

Commissary

(L.)
Which goes to show that the thief was not Lupin. The ^{rogue} rouge always keeps his word.

Magistrate

(C.)
Who had charge of the house?

Duke

(R.)
The janitor, his wife and a caretaker.

Magistrate
I have spoken to the janitors. They were surprised while asleep. They were gagged.

(Has moved down to below chair 2)
Commissary
They insist they saw nothing.

Magistrate
I will see them again. You found them tied in their room?

Commissary
After the manner of Lupin - yellow gag, blue rope and on a piece of pasteboard these words, "I steal, therefore I am."

Magistrate
We'll be once more ridiculed by the papers. I'd like to see the caretaker. Where is she?

(I moved down to below chair 2)
Commissary
We don't know where she is.

(Annoyed.)
Magistrate
What?
(Guards have done good work, but he's a crack where Lupin is concerned. I'm afraid we'll carry us to death.)
Commissary
We can't find her anywhere.

Magistrate
(Quickly.)
Capital. An accomplice, of course.

Duke
I don't think so. The family has the greatest faith in her. Only yesterday she telephoned about some wedding presents - jewelry - left in her charge.

Magistrate
Were these jewels stolen?

Duke
Not even touched.

Magistrate
It is certainly strange.

Duke
I don't think so.

Magistrate
A proper search must be made for the caretaker. Have you looked everywhere?

(With a slight frown)
Commissary
Everywhere.

Magistrate
No sign of blood - torn clothing -- or any equally interesting thing?

Commissary
Not a sign.

Magistrate
That's a pity! - How about her bed?

Commissary
She slept over the linen room. Her bed was in disorder, but she took no clothes away.

Magistrate
That complicates the matter.

Duke
I 'phoned Guerchard to come.

Magistrate
(Annoyed.)
Guerchard? Oh well, of course. Guerchard has done good work, but he's a crank where Lupin is concerned. I'm afraid he'll worry us to death. He's certain to put all this down to Lupin.

Duke
I don't think he'll be a crank for that. Look.
(He points to the signatures.)

Magistrate
(Quickly.)
Yes, but it doesn't do to take everything for granted.
(To DUKE who has stopped.)
Don't move that, please.

Duke
It's only a book! By Jove.

Magistrate
(Sharply.)
What is it?

Duke
A foot-print.

Magistrate
(Incredulously.)
How can you possibly say that it's a foot-print?

I'd like to ask Your Grace questions.

Duke
Because plaster shows on a carpet.

Magistrate
Plaster!

Duke
The thieves came in from the garden, obviously.

Magistrate
Why?

Duke
There's a half built outhouse there.

Magistrate - *(Go up + look out window)*
So there is. What do you deduce? - *(Come down &)*

Duke
They rubbed out the other marks but didn't see this one because the book covered it. Under that cushion there may be other marks.

Magistrate
(Fussily.)
May be, you say. I'll stake my reputation that there are.
Look.

(Picks up cushion, looks, and pauses.)
I was right. M'sieur le Duc, there are no marks. *(Tosses cushion up stage)*

Duke
At any rate there's a ~~table~~ *wood* suspiciously near the window.

Magistrate
And a ladder. There are always ladders in a half built house. I will look into this.

(ENTER AGENT R. 1. R.)

(MAGISTRATE down in front chair T. COMMISSARY in front chair 2.)

Agent
The servants have arrived from the Chateau de Charmerace.

Magistrate
Tell them to wait in the kitchen.

(EXIT AGENT.)

(MAGISTRATE goes up to CLERK and consults papers, then down R.)

(To the CLERK who has given papers to the DUKE.)

I'd like to ask Your Grace some questions.

(Looking at/report(papers))

I hear there was some tampering with automobiles at the Chateau, and that you had already discovered a theft, or an attempted one... one of your visitors tried to take a valuable pendant?

Duke

(C.)

Yes... but the poor wretch begged off...

Commissary

(L.)

Do you think, Judge, that the fellow had any connection with the thieves who broke in here?

Magistrate

(R.)

None whatever!

(Looks at Report again.)

You got here at half past six this morning. Of course, no one answered the bell when you rang?

Duke

No! I had to wake up a locksmith. Then I went for the Police and took them over the house. I thought that the proper thing to do.

Magistrate

Quite the proper thing.

(MAGISTRATE sits T. DUKE up near desk G. CLERK down with portfolio to S. sits. COMMISSARY seat 2.)

Well I shan't wait any longer for Guerchard. I shall question the janitor and his wife.

(Beckons to the JANITORS, who ENTER, preceded by AGENT R. 1. E.)

Sit down!

(AGENT lifts up sofa U. and EXITS R. 1. E. They sit JANITRESS 1 - JANITOR 2.)

I am glad to see you are all right.

(They sit.)

You can answer my question now?

Janitor

Oh, yes, sir. The burglars shook us up a bit, but they didn't hurt us.

Janitress

We made very good breakfasts.

Magistrate

So much the better....you say you were surprised while asleep but that you neither saw or heard anything?

Janitor
We didn't have time. The work was done in a twinkling.

Magistrate
You heard no one in the garden?

Janitor
We can't hear anything in our room from the garden.

Janitress
Not even at night. When the dog is out he wakes everybody up! But if we are sound asleep we don't even hear him on our side of the house.

Magistrate
(To COMMISSARY.)
If they were so sound asleep, why were they gagged?
(To JANITOR.)
You heard no noise at the door?

Janitor
Not a sound.

Magistrate
And nothing during the night?

Janitor
Yes, after we were gagged.

Magistrate
From what direction was the noise?

Janitor
You see we sleep just over...

Magistrate
What sort of noise was it?

Janitor
A dull sound, footsteps, and the breaking of furniture.

Magistrate
Did you hear a struggle or cries? Be careful.

BOTH
(Looking at each other.)
No.

Magistrate
Are you quite sure?

BOTH
Quite sure, M'sieur.

Magistrate
How long have you been with your present employer?

BOTH
A year, M'sieur.

Magistrate
Good. I'll see you again.

(BOTH rise and about to go out R. 1. E. and at this moment ENTER the AGENT door L. 1. E. who gives papers to the ~~MAGISTRATE~~ *Commissary who glances at it & hands it at once to the Magistrate*)
Wait! Sit down!

(~~AGENT hands paper to COMMISSARY who reads it and hands it to the MAGISTRATE.~~ AGENT EXITS.)

(More severely.)

I see that you've been in prison twice.

above sofa Janitor
(Comes to R. C. JANITRESS R. DUKE comes down to *C*,
below sofa
~~behind sofa~~)
Yes, sir -- but....

(*Moves to C*)
Janitress
(R. H.)

My husband is an honest man, sir, you can ask the Duke.

Magistrate
The first time you were arrested you were detained a day, and then allowed to leave. The second time you were two days in prison...

(To COMMISSARY.)

It's here.

Janitor
I only shouted "Long Live the Anarchists". And "Down with the ~~Sops~~ Police!"

Magistrate
Humph! you may go.
(They EXEUNT R. 1. E. The DUKE crosses to R. behind the sofa.)

I feel they are telling the truth.

Duke
(Returning to R. C.)
I think they are honest.

Magistrate
(Rises. ALL rise. To POLICE.)
Now we will go to Victoire's room. The disorder of her bed seems suspicious.

(Moving towards Magistrate) Duke
 (Smiling.)
 I should like to go with you.

Magistrate
 Pray don't jest. This concerns Your Grace pretty closely.

(EXEUNT the MAGISTRATE, DUKE, COMMISSARY, then the CLERK L. I. E.)

(The stage is empty. A brief pause; then ENTER GUERCHARD and AGENT R. I. E. GUERCHARD sits on sofa U. and ties his shoe string. AGENT crosses behind sofa to L. C.)

Agent
 I'll tell the Magistrate you are here, Monsieur Guerchard.

Guerchard
 Don't trouble yourself, I'm of no consequence...

Agent
 (Protesting.)
 Monsieur Guerchard!

Guerchard
 None at all, for the moment. The Examining Magistrate is the upper-dog here.

Agent
 He has ^{just} gone to look at the caretaker's room. Shall we join them?

Guerchard
 (Rises.)
 I know my way.

Agent
 You know?....

Guerchard
 I've just been there myself.

Agent
 (Bowing.)
 Wonderful! ~~passadome~~.

~~(Goes up to window & the AGENT follows him.)~~



Magistrate
 I am sure the disorder was intentional. I
 Just horse sense.

(Goes up to window C. the Agent follows him)

Agent
 (Pointing to ladder)
 The thieves entered by that ladder.

Guerchard
 Thanks.

Agent
 (Xes to stool R. C.)
 They left that stool close to the window.

Guerchard
 Thanks again.

Agent
 (Returns to window)
 They don't think it was Lupin, but someone imitating his methods.

Guerchard
 Thank you once more.

Agent
 Can I be of further use to you?

Guerchard
 Yes -- you can go.
 (Exit Agent R. I. E. Guerchard when alone inspects the room and examines the signatures of Lupin with a magnifying glass. He raises his hat and scratches his head. Replaces his hat and looks at ladder. Pauses a moment then goes to safe; examines it and looks surprised; strikes on the safe with the rim of his eye-glasses, goes to ladder, stops, examines windows and shutters, raises his hat and scratches his head, puts back his hat, kneels picks up from the carpet a button, puts ^{button} in his pocket, gets out of the window on the ladder and disappears. Enter the Magistrate, the Duke, The Commissary and Clerk from L. I. E.)

(Then he drops on all fours looks under Sofa R.C. then rises)

Magistrate
Guerchard
Just horse sense.

(Goes up to window C. the Agent follows him)

Agent
(Pointing to ladder)
The thieves entered by that ladder.

Guerchard
Thanks.

Agent
(Xes to stool R. C.)
They left that stool close to the window.

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Thanks again.

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(Then he drops on all fours looks under sofa R.C. then rises)

Magistrate

I am sure the disorder of her room was intentional. I believe we have found an accomplice. At least we can suggest it to M. Gournay-Martin. At what time will he be here?

Duke

If they caught the 8:30 they ought to get in very early.

(Agent enters R. I. E.)

Agent

(With solemnity)

Messieurs, the family has arrived.

(Enter GOURNAY with GERMAINE, R. I. E. Duke goes to Germaine. Clerk goes up to R. C. to his former place ~~up.~~)
Chair about Table L.

Gournay

(Crosses directly to L. C. and sits T. R. of table, in a smothered voice.)

Scoundrels! Villains! Thieves!

Germaine

(To C.)

Father, you are hoarse with shouting. X

Gournay

My beautiful Louis XIV furniture, my Boulfe clock, my pictures --

(Sneezes.)

my glorious pictures -- they were priceless.

Magistrate

Advances
 (Seeing him, introduces himself to Gournay who rises and goes to him. C They shake hands. Germaine and Duke go in front of fireplace L.)

I assure you, sir, I am deeply distressed --

Gournay

It's a tragedy, Judge, a tragedy.

Magistrate

Don't despair, your paintings shall be recovered. At least your tiara wasn't stolen.

(Comes down between them) Duke
No, they didn't touch the safe.

(Come down between magistrate and Gournay. Germaine down L. in front of chair 2.)

Gournay
No matter if they did. It was empty.

(General movement)

Magistrate
Empty - but your tiara?

Gournay
It was never in that safe -- it was --
(Whispers to Magistrate)
did they ransack my room?

Magistrate
No. They did not go above this floor --

Gournay
Then my mind is at rest. The safe in my room had only two keys -- here is one, and, the other is in this safe.
(Sitting chair "T." Germaine sits "R." Commissary remains only L. beyond Germaine. The Duke is before the window C.)

Magistrate
(R.)
Then what do you complain of?

Gournay
(L. C.)
I complain that I have been robbed, pillaged! Where is Guerchard? Have you any clue to the thieves?

Magistrate
Yes.

Gournay
Where? How? Who?

Magistrate
Victoire, the caretaker.

Germaine

I want (L.) do so, but thought it better to dismiss my maid.
Victoire?

Magistrate

Did the thefts then stop at Gournay

Where is she?

Germaine

No. Magistrate

Conspicuous by her absence.

Magistrate

Oh, indeed -- then you Gournay are notified of! This is in-
Absence? -- do you suspect Victoire?

(Rising excitedly)

Then we must not lose a moment.

No. The thefts were committed at the chateau while Victoire
was in Paris.

Magistrate

Calm yourself --

Magistrate

So much the better, the Gournay my hypothesis. Now, listen.

Then (Sits again.) three years ago. Can you tell me when

You are right, I will be calm.

Magistrate

Let (Sits on sofa R. C.)

We have good reason to suspect there are other accomplices,
and that this robbery was prepared carefully by people who not
only knew your house well, but also your manner of living/

Gournay

Rh? But --

Magistrate

Haven't you been robbed before?

(To Gournay)

Gournay 1903 that M. Gournay-Watkin

Have I been robbed before? I was the victim of a robbery

(Guerchard, without being noticed, appears on the ladder)

My daughter has been robbed.

Magistrate

When?

Magistrate

A robbery, committed in Germaine's, by Guerchard, I repeat.

Three years ago. Only familiar with his habits, and with the
value of his possessions.

Magistrate

Three years ago? Why didn't you report your loss to the
police?

Germaine

I wanted to do so, but thought it better to dismiss my maid.
Yes, yes.

Magistrate

Did the thefts then stop?

It will therefore be interesting to find out who entered your service three years ago. Germaine

No.

Gournay

Victoire has only been Magistrate

Oh, indeed -- then you should have notified us! This is interesting -- do you suspect Victoire?

Exactly.

(To Germaine)

Germaine

No. The thefts were committed at the chateau while Victoire was in Paris.

Germaine

About two months ago, I Magistrate

So much the better, that confirms my hypothesis. Now, listen. These thefts began three years ago. Can you tell me when the first one was committed?

Oh, yes, I know -- I saw and this pendant --

Germaine

Let me think.

(To the Duke)

You have it, doesn't it? Magistrate

Wasn't it in December 1905?

Yes, yes, I know -- I saw and this pendant --

Germaine

Yes. But --

Germaine

The case?

Magistrate

I thought so.

(To Commissary)

It was in the month of December 1905 that M. Gournay-Martin got a threatening letter and was the victim of a robbery like this of today.

Germaine

Gournay

That is true.

Magistrate

A robbery, committed like this one, by people who, I repeat, seem to be thoroughly familiar with his habits, and with the value of his possessions.

Magistrate

(Case to his hand)

I thought you had just taken it from the hands of the young fellow Charolais?

Gournay

Yes, yes.

I did, three quarters Magistrate before. It was possibly six. It will therefore be interesting to find out who entered your service three years ago.

And I tell you that at Gournay, seven when I went up to Victoire has only been with us a year. pendant was in the case.

Magistrate

Exactly.

(To Germaine)

When was the last time you were robbed?

Germaine

About two months ago, I lost a pearl pin, and a pendant -- a little like the pendant you gave me, Jacques.

Magistrate

Oh, yes, I know -- I see, and this pendant --

I hope the Duke won't Germaine bring your pendant.

(To the Duke)

You have it, haven't you?

Duke

I have -- that is to say I have the case.

(The Commissary moves down L.)

Germaine

The case?

Duke

Yes, the case was empty.

(Hands the case to the Magistrate) ~~who rises~~

Germaine

(Rises.)

Empty? That is impossible!

Duke

You had scarcely left when I found the case on the ~~table~~ *Chiffonier*. It was empty.

Magistrate

(Case in his hand)

I thought you had just taken it from the hands of the young fellow Charolais?

Duke

I did, three quarters of an hour before. It was possibly six o'clock. *(receives back the empty case from Magistrate)*

Germaine

And I tell you that at half past seven when I went up to dress, ten minutes before leaving, the pendant was in the case.

Gournay

(Rising excitedly)

Another theft?

Duke

(Goes to him to calm him)

No, no, Irma must have taken it for you, or Mademoiselle Kritchneff.

Germaine

It wasn't Sonia Kritchneff, for in the train she said to me, "I hope the Duke won't forget to bring your pendant."

Duke

Then Irma must have it.

(Gournay sits again)

Germaine

(Xes to door R.3. to call. Calling)

Irma! Irma!

(Enter IRMA R. 3. E.)

(In doorway R.3.)
Mademoiselle!

Irma

Germaine

Oh, here's Irma.

(Goes back to Duke and they remain above table L. C.)

Magistrate

(To Irma, Magistrate sits on sofa U.)

Come here. Did you bring your Mistress' pearl pendant?

Now I will question Mlle. Krchnoff.

Irma

No, sir. *(Guerchard rises and goes across to R. by desk G. Magistrate Xos and sits in chair Y. The Agent appears.)* Magistrate

Are you sure?

Mlle. Krchnoff is the *Chiffonier*
Yes, sir. Mademoiselle left it on the ~~mantelpiece~~.

(Again raising his hat.) Magistrate
How do you know that?

(Raising his hat.) Irma
As she was leaving, she called out to the Duke, "Don't forget my pendant." I thought at the time, that Mlle. Krchnoff might have put it in her bag.

(Raising his hat.) Duke
(Quickly)
Why so? *(Guerchard rises and goes across to R. by desk G. Magistrate Xos and sits in chair Y. The Agent appears.)*

Guerchard
(Raises himself on the ladder at back of window C. to look at the Duke)
Ah!

Irma
To give it to Mademoiselle.

Magistrate
Why did you think that?

Irma
Because Mlle. Krchnoff was standing near the *Chiffonier* ~~mantelpiece~~ at the time.

Magistrate
How long have you been with Mademoiselle?

Irma
Six months.

Magistrate
(Rises.)
Very good. I'll talk to you again -- you may go.
(Irma starts to go R. 2. The Magistrate points to L. I. E. she exits then, L. I. E.) *(Guerchard rises & goes up & then moves to R C with Germaine.)*

Now I will question Mlle. Kríchnoff.

(Gournay ~~sits~~ and ~~goes up to~~ Germaine, ~~they~~ get across to R. by desk G. Magistrate Xes and sits in chair T. The Agent appears at door, R. 3. E.)

(To Agent) Duke
Mlle. Kríchnoff is above suspicion.

Guerchard
(Again raising his head.)
Hey?

(Coming in front of sofa) Germaine
That is my opinion too.

Magistrate
How long has Mlle. Kríchnoff been with you?

Germaine
Let me see -- exactly three years.

Magistrate
Oh! In what month did she come to you?
(Germaine is silent)
Wasn't it in December?

Germaine
Yes.
(General movement)

Magistrate
(To Agent)
Ask Mlle. Kríchnoff to come here.

Agent
Yes, sir.

Duke
(Xing down R.)
I know where she is, I'll find her.
(About to leave the room, R.2. E.)

Guerchard
(C. from ladder C. window)
No, you don't, sir.

(Enter Sonia, R. 3. E.) All she wears her travelling costume
(Turn toward him) What?
What?

Guerchard
(To Agent)
You go.
(Exit Agent R. 3. E.)

Duke
Excuse me, but --
(Up to C.)

Guerchard
(Coming from the ladder, window C.)
Don't be angry, Your Grace. The Magistrate agrees with me.

Duke
(They come down C.)
Who are you?

Guerchard
Guerchard, Your Grace - Chief Inspector of the Secret Police.

Duke
Oh!
(They look at each other and in a second the Duke suddenly recovering himself.)
Happy to meet you, sir?
(Duke and Guerchard shake hands. Duke goes up to Germaine between her and Gournay. Guerchard shakes hands with the Magistrate, L. H.)

Magistrate
What were you doing on that ladder?

Guerchard
Listening to you. I congratulate you. Very neat work indeed. We differ slightly on one or two small points, but, otherwise -- Gentlemen.

(Shakes hands with Gournay R. C. then goes above table L. C. to L. shakes hands with Commissary and goes in front of chair 2. Magistrate sits T. Guerchard 2. Agent enters R. 3. E. preceding Sonia. The Clerk comes down to chair S.)

Gen. → Sonia
Duke

(Enter Sonia, R. 3. E. she wears her travelling costume and has a cloak over her arm. She stops at the door, surprised and worried. The Agent precedes Sonia and Xes to Magistrate L. C. Sonia Xes behind sofa U - puts coat on R. Couch of sofa - it slips down. The Duke goes to pick it up - taking pendant from pocket - he then goes to Germaine. Sonia to C. of stage. She has bag in hand.)

Magistrate

(To Agent)

Was she going out? I told you no one was to leave the house.

Agent

She asked permission to go.

Magistrate

Go to her room and search her trunk.

~~(Clock bus, during these lines)~~

Guerchard

(In low tone to the Magistrate)

You need not trouble to do that.

Magistrate

Eh? What?

Guerchard

(Rises, to Magistrate)

Allow me! *(Agent exits door R3)*

(Xes in front of table to Sonia - R of the Magistrate)

(To Sonia) (She moves to C)

Mademoiselle, the pendant the Duke gave to Mlle. Gournay-- Martin has been stolen.

Stolen -- are you sure?

Sonia

(Duke picks up cloak from the floor & takes pendant from the pocket then lays the cloak carefully over the lower arm of the sofa during the following lines)

Guerchard

Absolutely.

(Watches her closely)

The theft was committed under conditions very peculiar and marked. We have reason to believe that the guilty party has hidden the jewel in the traveling bag of some one else, in order to escape detection. Your bag?

Sonia

(Quickly)

It is in my room, here's the key?

Guerchard

(After exchanging a look with the Magistrate)

Have you other luggage?

Sonia

Yes, my trunk, it is upstairs; open.

Guerchard

You were just going out, weren't you?

Sonia

I asked permission. I have several things to do.

Guerchard

(Looking at the Magistrate)

There can be no objection to --

(Signing to him to assent)

this young lady going out?

Magistrate

None whatever.

Guerchard

(To Sonia)

You are only taking this bag?

Sonia

(Holding it out to him)

Yes, my money is in it and my handkerchief. Nothing else.

Guerchard

That's all right. It's obvious no pendant could be put in there.

(Sonia starts to go R. I. E. opens the door, stops, then returns for her cloak. Guerchard, quickly)

Allow me.

Sonia

Thank you, I won't put it on.

Guerchard

Just one moment. The cloak has pockets. Perhaps someone

might have ----

(S. to Duke.)
In your place, I'd take Sonia paper. The mark where the pen-
sion (Hand on pocket.)

You go too far, Monsieur; you seem to think----

Guerchard

Excuse me, Mademoiselle, but sometimes we are obliged---

Poor Sonia! What an ordeal! I must go and console her.

(She goes out at Duke's R. I. E.)

Mademoiselle, I don't see why this slight formality should
annoy you.

Magistrate
You're on the wrong track, Guerchard.

Sonia

But---

(Duke looking at her fixedly)

No one must leave without my permission.

(S. stops to pick Duke paper which the Duke tossed
You need have no anxiety. There an declaration of mothered

(Sonia looks at him, then gives the mantle to Guerchard.

He looks in the pockets and finds nothing but a piece
of tissue paper)

Magistrate
The order has already Guerchard

(Between his teeth.) at Guerchard who is on his hands

No longer there -- (S. to Duke, Enter Agent R. I. E. to C.)

(Aloud)

A thousand thanks, Mademoiselle.

(Moves to C. L. Looks at paper.)

(Sonia starts to go and totters R. H.)

Magistrate
Duke
(Hastening to her side)

Are you ill?

Magistrate
Sonia found by the garden near the
No -- You have saved me. Thanks.

Magistrate
Guerchard one of the officer's dress.
I am so sorry --

Magistrate
Sonia
Thank you. I shall be all right now. (Exit R. I. E.)

(Exit R. I. E.)

Guerchard

(C. to Duke.)

In your place, I'd keep that paper. The mark where the pendant was pinned shows plainly.

(Gives it to him -- Duke tosses it away)

(to a point up C.)

Germaine

(To her father)

Poor Sonia! What an ordeal! I must go and console her.

(She goes out after Sonia R. I. E.)

Magistrate

We're on the wrong track, Guerchard.

Guerchard

(Low to Judge)

No one must leave without my permission.

(Stoops to pick up the paper which the Duke tossed aside, and suddenly utters an exclamation of smothered surprise and drops on his hands and knees - looking to L. H. up)

Magistrate

The order has already been given.

(He looks in amazement at Guerchard who is on his hands and knees on the floor. Enter Agent R. 3. E. to C.)

Agent

Judge, if you please...

Magistrate

(L C.) turning)

What?

Agent

This torn piece of cloth was found in the garden near the well.

(Guerchard rises and down C.)

The Janitors identify it as a piece of the care-taker's dress.

Magistrate

Very singular.

(He takes the piece of stuff. Agent up to R. 3. E.)

Gourney

(R. C.)

Here is the explanation. She has been murdered.

Magistrate

(L. C.)

We must look into this -- perhaps, after all----

Guerchard

(C. taking cloth from Magistrate)

No.

Magistrate

But what about this piece of cloth?

Guerchard

(To Gournay)

Have you a dog or a cat in the house?

Magistrate

Guerchard, no levity.

Guerchard

Excuse me, this is important.

Gournay

I think there was a cat belonging to Victoire.

Guerchard

Well, that rag was carried into the garden by the cat. You can see the marks of a cat's claws in it.

Magistrate

You are crazy. It's a question of murder; perhaps, - the murder of Victoire.

Guerchard

Victoire has not been assassinated.

Magistrate

No one knows that.

Guerchard

I do.

Magistrate

You?

Guerchard

I.

Magistrate

Then how can you explain her disappearance?

Then tell us where she is?

Guerchard

If she had disappeared I couldn't explain it.

You won't let me.

Magistrate

(Angrily)

But she has disappeared.

Speak! Speak!

Guerchard

No.

Guerchard

She's here!

Magistrate

You know nothing about it?

Here! What do you mean?

Guerchard

Don't I?

Guerchard

In an archway.

Magistrate

Do you know where she is?

Guerchard, through the archway.

(X. Jean L. H.)

Guerchard

Yes.

Guerchard

See for yourself?

Guerchard

Then tell us. Have you seen her?

(He lifts up the drape over the back of the arm-chair, and turns the drape.

Guerchard

Yes, I've seen her. Fingering is discovered, (Gagged, bound

and with a handkerchief over her eyes).

Magistrate

When? (Commissary up with him to assist in removing furniture.

The Clerk places and stands in front of wife L. H.

Every day tells

Gerchard

A few minutes ago?

Magistrate

Why, you haven't been out of this room. (Commissary)

Magistrate

Why, you haven't been out of this room. (Commissary)

Guerchard

No.

Guerchard

Guerchard

Guerchard

Magistrate

Yet you say you've seen her?

Magistrate

Guerchard

Yes.

Guerchard

Magistrate
Then tell us where she is?

Guerchard
You won't let me.

Magistrate
(Beside himself)

Speak! Speak! *He is discovered by crawling about.*
On all sides one can see two people sticking out -- one,
beginning with the heels. Guerchard
She's here!

Magistrate
Here! What do you mean?

Guerchard
In an armchair.

Magistrate
Guerchard, enough of this foolery.
(X. down L. H.)

Guerchard
See for yourself.

(He lifts up the drapery over the back of the arm-chair,
~~moves the screen, upsets a chair,~~ and turns the arm-
chair around. Victoire is discovered, gagged, bound
and with a bandage over her eyes)

(Commissary up with him to assist in removing furniture.
The Clerk rises and stands in front of safe L. H.
Every body follows the movement)

Magistrate
How on earth did you discover this?
(They untie Victoire. Agent Xes to assist Commissary)

OUT: Duff

(The Duke goes in front of the fireplace)

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Magistrate

Isn't your brain in a whirl?

(King in front of Guerchard)

(*Moves down C. Agent & Commissary release Victoire*)

A great deal can be discovered by crawling about.

On all fours one can see two heels sticking out -- and, beginning with the heels ---

Duke

(Glances into the room down in order to see that no one is watching him, then takes the pendant from his pocket and the Magistrate back of table R.)

Magistrate

(Pompously). From R. 3. E. Duke turns and sees her)

Carry her into that room --

(R. 3. E.)

and lay her down. We will question her when she is in a fit condition.

(Agent and Commissary carry Victoire off R. 3. E. followed by the Clerk.)

(To Guerchard)

This changes everything. I don't understand. I'm completely non-plussed. And you?

Ouf! Ouf! Guerchard
 (The Duke goes in front of the fireplace)

 Magistrate
 Isn't your brain in a whirl?
 (Xing in front of Guerchard)

 Guerchard
 I have my theory -- for instance, suppose that Arsene Lupin --
 (They exeunt into parlor R.3.E.)

 Duke
 (Glances into the next room in order to see that
 no one is watching him, then takes the pendant from
 his pocket and looks at it -- back of table R.)
 Sonia! Sonia!
 (Enter SONIA from R.I.E. Duke turns and sees her)
 You! A thief!

 Sonia
 (In front of sofa U., gives inarticulate cry)
 Oh!

 Duke
 Be careful. Don't stand there.

 Sonia
~~Are you going to wash your hands of me?~~ *let me speak to you.*

 Duke
 Guerchard is suspicious. We can't talk here.

 Sonia
 What must you think of me now?

 Duke
 Lower - speak lower.

 Sonia
 (Sits on sofa R.C. Duke approaches her)
 What does it matter? I have lost your friendship. *What are they?*
~~else matters.~~ *Nothing*

Duke

Speak lower - later we must come to an understanding.

Sonia

No, at once -- I must speak to you, now.

Duke

I will see you another time - that will be better.

Sonia

No, no, at once -- you must know the truth -- I must speak to you. What can I say? - *I am a thief.*

Duke

My poor girl.

Sonia

Yes, poor girl!.... For after all it isn't fair - she, Germaine - has everything..... She is rich - she takes you away from me - ~~she will have you all her life to herself -~~ she has everything -- I, nothing. The thief -- she is the thief!

Duke

Take care!

Sonia

Yesterday, before me, you gave her that pendant -- ~~she smiled.~~ She was very proud, I saw her joy -- then, ~~yes,~~ I took it, *I would* ~~take it, and if I could take her fortune away from her -- I'd~~ *do it* -- Oh, how I hate her! *everything*

(Re-enter GUERCHARD, R.3.E.)

Guerchard

Excuse me, if I disturb you. *(Paper Magazine has left on Table L.C.)*
(Picks up ~~paper~~ and goes out R.3.E.)

Sonia

I know what you're thinking. You're thinking ~~that~~ this is *not* my first step. No, it's the tenth, twentieth, perhaps; yes, I am a thief. But there is one thing you must know, you must believe? Since your return, since I've known you, from the first day you looked at me, I, ~~have never stolen any-~~ *thing.* *Do you believe me?* *not - it*

(Don't push me back - keep me - don't push me back!)

Duke

Yes!

(Turns and goes up stage a little)

Sonia

Oh, if you only knew -- how such things begin -- the horror of it ----

Duke

I pity you.

Sonia

Yes, you pity me, you despise me, but you must not -- I won't have it. *Let you.*

Duke

(Returning to her)

You must be calm.

Sonia

(Rising)

Listen - Have you ever been alone in the world? I have been alone. Have you ever wanted bread? -- I have been hungry. Oneday I was starving, yet I had only to hold out my hand-- to take bread -- bread worth a sou....

(Sobs)

Duke

(Gently)

Go on.

Sonia

Well, *if* I didn't take the bread that day, though I was near dying. An hour afterwards, I knocked at the door of a man whom I knew slightly - it was my last resource. *As a* At first, I was content, he gave me food - and drink - champagne - then he talked to me - and offered me money -- But oh, I couldn't -- then I stole from him.. I preferred to steal! It was less wicked! *horrible.*

Duke

Poor child!

Sonia

I had some excuse - to keep my virtue I began to steal - I continued to do so, to seem an honest woman - that sounds

to be honest with myself - I became a thief.

He was very kind

I wanted.

I went to a man I had met & asked him to help me.

I continued to keep myself free I stole.

That sounds

understand. Don't laugh. 35

like a jest. But you ~~won't~~ laugh at it. Oh, my God! My God!

(She weeps,) ~~sinks on sofa~~

Duke

(Sitting beside her)

Poor, poor child.

Sonia

Ah! You pity me!

Duke

My poor little Sonia! *(Duke puts his hand on Sonia's hand, she bends her face over his hand, kissing it)*

Sonia

(Rises)
Good-bye. — *(Moves towards door R.I. then turns to him)* I love you!

~~(She takes his hand and kisses it. They rise)~~
(She moves to door R.I., when GUERCHARD enters R.I.E. Duke rises)
~~Duke moves to L.)~~

(In the doorway)
Guerchard
I wish to speak to you, mademoiselle.
(Sonia stops)

The Magistrate has changed his mind. You cannot leave here - no one can go.

Sonia

Oh!

Guerchard

If you will kindly go to your room - your meals will be served to you there.

Sonia

I refuse. *But Monsieur -*

(After a look from the Duke) - she goes stage to L.)

Very good, I will go to my room. *(Guerchard steps aside and allow her to pass)*

(Exit Sonia, R.I.E.)

Duke

(Moves to L.C.)
Monsieur Guerchard, such conduct ---

Guerchard

Your grace, I am sorry not to seem sympathetic. But it's my trade -- or if you prefer the word -- my duty.

Duke

At this point you can certainly stop.

(Guerchard makes a doubtful gesture)

For -- even if she had taken the pendant, that has nothing to do with the robbery here.

Guerchard

That's my opinion, too; but the Magistrate doesn't agree with me... Things have happened that only I know about, and they are not very clear to me yet. On the receipt of this telegram your future father-in-law has taken to his bed.

(Gives him telegram)

Duke

(Glancing at it, shrugs his shoulders)

And out of this you have constructed something terrible!

Guerchard

Huh! Huh!

Duke

(To Magistrate, who enters with the COMMISSARY, R.3.E. X to them)

See, gentlemen, M. Guerchard seems to take this telegram seriously.

Magistrate

Give it to me.

(Takes it and reads it)

(Guerchard exits L.I.E. slowly)

"Excuse me a thousand times for not having kept my promise in regard to the tiara. I had an appointment in the Bois. I beg that you will have the tiara waiting for me tonight in your room. I will be there to receive it between a quarter to twelve and midnight. Yours devotedly, Arsene Lupin." It's absolutely idiotic.

Commissary

(R/)

It's imbecile!

Magistrate

(R. C.)

What do you say to this, Guerchard?

(Looking around)

Where has he gone now?

Commissary

He must have gone home.

Magistrate

So much the better. When it's a question of Lupin, I'm sorry to say Guerchard loses his head. Now, you see if Lupin had really been here last night, and if he coveted the tiara, he would have tried to break open the safe in M. Gournay's room, or get into the safe down here, where M. Gournay locked up the second key.

(The magistrate goes in front of sofa L. Commissary and Duke above fireplace L.C.)

Commissary

Of course!

Magistrate

So as he did not try to get it, when he had a good chance, and when the house was empty, he certainly will not try to take it after we are warned, with the police on the spot and the place watched. Gentlemen, this last alarm is absurd and worries me as to the condition of Guerchard's brain.

Explosive puff

(At this moment a noise is heard in the safe L.2.R.)

They all turn. The door is opened quickly and

GUERCHARD comes out of the safe)

All

Guerchard!

Guerchard

It's kind of you. But pray don't be alarmed about my brain.

Magistrate

(Falls back to C.)

How the devil did you get into that safe?

Give telegram to Commissary

Mag. Guerchard Safe

Guerchard

It was easy to get in -- the difficulty was to get out. They left some dynamite in there - and I came near being blown up with the door.

Magistrate

How did you get in?

Guerchard

Through the other side.

(Guerchard goes into ~~side~~ quickly thro' door behind it and re-enters L.I.E. to C.)

The back of it has been burst open.

All

What?

Guerchard

They broke it open after all. It was a fine piece of work.

Magistrate

But the key -- the key of the safe upstairs! Did you find it?

Guerchard

No, but I've found something better.

All

What is it?

Guerchard

I give you a dozen guesses.

Magistrate

I don't guess. Tell me what it is, please.

Guerchard

I advise you to guess.

Magistrate

(Furious)

Guerchard! Don't trifle. What is it?

Extending
 (Holding up a piece of pasteboard) under *Magistrate's* nose.)
 Arsene Lupin's card.

Magistrate

The devil!

Guerchard

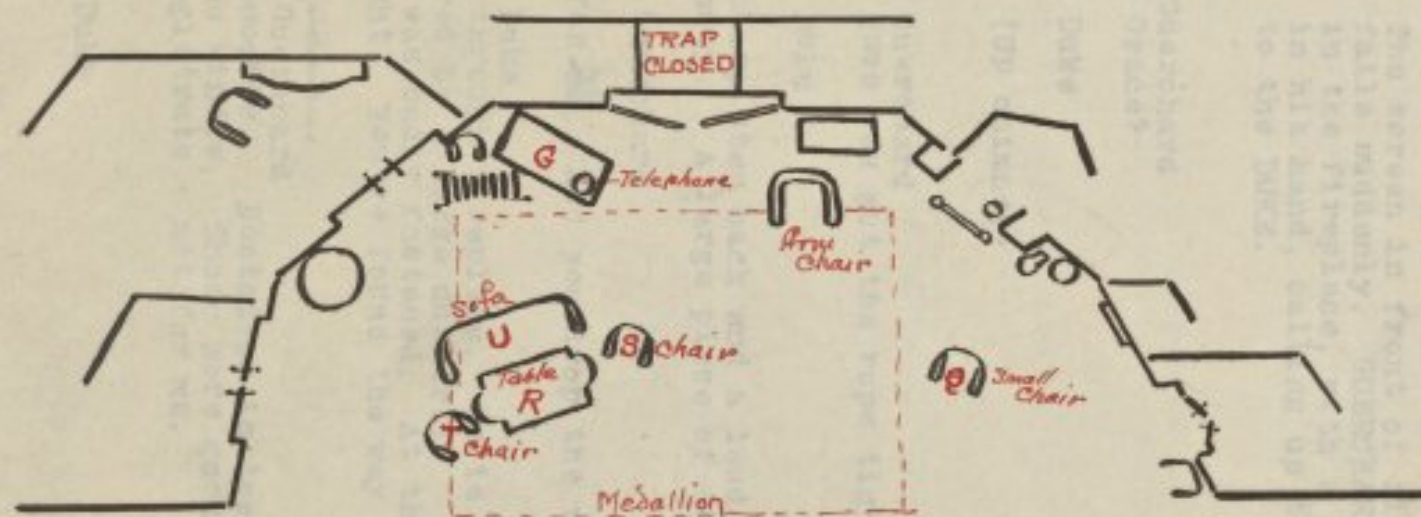
(Reading)

"Arsene Lupin returns thanks for polite inquiries. ~~I~~
~~steal: therefore I am.~~"

The Drop Curtain Falls

ARSENÈ LUPIN

ACT 3, same set as Act 2



All doors closed at rise

*Change positions of furniture
to correspond with above.
Use small chair "S" instead of Q at points
indicated.*

Same

~~Scene~~ SCENE: as Act II

Slight changes in disposition of furniture. See diagram. Same scene, same night. Chandelier lighted; stage empty.

DISCOVERED:

(The clock set to 9:35 at rise)

The screen in front of fireplace falls suddenly. GUERCHARD appears in the fireplace, with a lantern in his hand, calling up the chimney, to the DUKE.

Is it too heavy for your Grace?

Duke

No.

(Up chimney)

The hole is big enough. Have you got the rope tight?

Duke

Yes. Look out.

(Guerchard takes a sharp step back and a loud noise is heard in the chimney. A large piece of stone falls.)

Guerchard

(Moves to C.)

That was a narrow shave for ~~me~~. Did you drop the rope?

Duke

(Comes down smiling through fireplace. He is in evening dress, covered by a large duster.)
The rope dropped me. It was badly fastened. At the same time you're perfectly right. You've found the way they came in.

Guerchard

All other theories were ^{ridiculous} ~~puerile~~. Footsteps in the garden, a ladder, a ~~stool~~ near the window. Those were good enough clues for an Examining Magistrate - not for me.
(Moves to R.)

Duke

Then the real clue ---?

Guerchard

We have found it together. This house and the empty house next door, are connected by this fire-place. And through a hole bored in the back of the fire-place, Lupin and his gang carried off their booty.

Duke

(Smiling) Sure it was Dupin?

Guerchard

We have every proof. pieces of broken picture-frames, threads of tapestry, ~~etc.~~ All show the road they took. Once in this house they could leave when they pleased by the front door of the other.

Duke

(Leaves the fire-place and goes to Guerchard)
Do you think they used the main staircase of the other house?

Guerchard

I'm sure they did. It was on the main staircase that I found these flowers. They are still fresh.

Duke

Yesterday I wore a boutonniere like that myself. It's the pretty flower known as Salvia.

Guerchard

Yes, pink salvia.

(Looks intently at Duke)

I only know of one gardener who has been able to get this particular color. It's the gardener of your ^{future} father-in-law, M. Gournay-Martin.

Duke

Then --- the thieves last night -- Why yes, -- Could it have been ---

Guerchard

What's your idea?

Duke

I was thinking of the Charolais.

Guerchard

Not bad for an amateur.

Duke

It's fascinating. Now if we only had a proof ---

Guerchard

We'll have one presently.

Duke

What sort of proof?

Guerchard

I telephoned to Charmerace. The gardener was away, but as soon as he gets back he'll call me. Then we will know who has been in the conservatories yesterday.

(Goes up R. behind the sofa U.)

Your Grace, there has only been one real fool in this whole affair.

Duke

(Sitting chair S. L. of table R. and pulls out his cigarette case.)

Undeniably fascinating. How curiously these clues present themselves ... these traces, that little by little, crop up, cross and inter twine. It's fascinating. Will you have a cigarette?

(Down C.)

The Examining Magistrate Guerchard
American?

Duke

No, Turkish --- yellow Turkish Khedives. Rather nice.

Guerchard

Not for me, thank you, Monsieur le Duc.
(Up R. C. and rings bell.)

Duke

(Smoking)

Yes --- it's fascinating --- The thieves came from Charmerace--
They are the Charolais. They came in through the house next door...

Guerchard

(Coming down between the sofa U. and table R.)
Not at all.

Duke

No? (Guerchard the silver Judge. He was a bit of a smooth man.
But you... well, you don't like me.)

Guerchard

No. They entered by the door of this house.

Duke

Who opened it? They must have had an accomplice...

Guerchard

They did.

Duke

Who was it?

Guerchard

(BOURSIN enters L.I.E.)

Bring in Victoire, the care-taker.)

(Exit Boursin L.I. E.)

Duke

Why, the Examining Magistrate questioned her this afternoon.
I thought he believed her too much of a fool to be guilty.

Guerchard
 (Coming around back of Duke to C.)
 Your Grace, there has only been one real fool in this whole affair.

Victoire
 Yes, I do.
 Duke
 (Seated)
 Who is it?

Guerchard
 (Down C.)
 The Examining Magistrate.
 (Enter Boursin and VICTOIRE, L.I.E.) Oh, bad luck, bad luck.

(Comes to front of chair L.C.) Victoire
 Mean to "toast" me -- hey? Going to put me on the rack again?

Guerchard
 (C)
 (Boursin remains L.)
 Sit down.
 (Victoire sits L.C. (2))
 You sleep in the attic -- with only one window, and that's in the roof?

Victoire
 What's that to you? Who cares where I sleep?

Guerchard
 Answer.

Victoire
 I answered the other Judge. He was a nice, smooth man. But you... well, you don't like me.

Guerchard
 You spent the night in your attic and heard no noise on the roof?

Victoire
 What's this about the roof? My goodness!

Guerchard
 You heard nothing?

Victoire
 I heard noises on the stairs. I came into the drawing-room and saw what I saw.

Guerchard
 What did you see?

Victoire
 Burglars. They got out of the window and made off with sacks full of things.

Guerchard

You swear it was the window?

Victoire

Yes, I do.

Guerchard

Not the fireplace?

Victoire

Fire-place - escape through a fire-place? Oh, bad luck, bad luck.

(To Guerchard)

Duke

She seems a decent sort of a person.

Guerchard

(To Victoire)

Where did they tie you up?

Victoire

On a mattress, in the fireplace, behind the armchair.

Guerchard

But when you first entered?...

Victoire

The armchair wasn't there, then.

Guerchard

Show me where it was -

(Victoire goes up to the Arm chair with Guerchard)

Wait! You mustn't move it, without marking the place - the exact four feet. Let's see! You do the sewing for the household. Have you a piece of tailor's chalk?

Victoire

Chalk! Tailor's chalk! Sure.

(She raises her skirt to search in her pocket, then changes her mind)

~~I don't know why I said that~~ -- no, I've no chalk.

Guerchard
Are you sure? I prefer to find out.
(Seizes her. Searches in her dress. She fights)

Victoire
Let me alone, let me alone. You're ~~stealing~~ ---

Guerchard
(Excited)
At last! - Boursin, cart her away!

Victoire
Where to? I am innocent. Are you going to make me out a thief for a piece of tailor's chalk?

Guerchard
That's all right.
(To Boursin)
Call up the Prison Van and take this woman to the station house.

Victoir
I won't go. I am innocent. I'm an honest woman.

(Guerchard motions Boursin to take her out. Boursin lets Victoire pass before him and exit R.I.E., and follows her out)
(Guerchard passes behind table to door R.I.E. then up to telephone on desk C. Duke ~~follows him up~~ remaining C.)

Guerchard
I've caught one at any rate. (*Duke moves to L.C.*)

Duke
Victoire! I can't get over it. That chalk was the same?

Guerchard
The same red chalk. With that, and the flower you had in your buttonhole. ---
(BOURSIN appears at door R.I.E., remains on threshold)
What is it?
(Goes to him)

Boursin
Bonavert has something to tell you.

(Duke goes to chair S. left of table - sits and smokes a cigarette)

Guerchard

Ah!

(Enter BONAVENT, R.I.E.)

Well, what is it?

Bon.

Three motor-cars stood in front of the next house to this at five this morning.

Guerchard

Who told you?

Bon.

A rag-picker. He saw them drive away.

Guerchard

Go on - go on.

Bon.

About the same time a man left that house dressed as a chauffeur.

Guerchard & Duke

(Quickly)

Ha!

Bon.

Once out of the house he threw away his cigarette. The rag-picker picked it up --

Duke

(Liftlessly)

And smoked it?

Bon.

No, here it is.

Guerchard

(Taking it and examining it)

A cigarette with a gilt end, marked Khedive. Why, Duke, you smoke these cigarettes.

Duke

That's strange.

Guerchard

On the contrary, it's simple.

(After a pause - Guerchard makes a sign to Boursin and Bonavert to go out. They do so R.I.E. He then moves to L. Xing behind the Duke)

You had cigarettes like these at Charmerace, didn't you?

Duke

Boxes of them on every table.

Guerchard

Well?

Duke

(Laughing)

I see. The Charolais borrowed a box.

Guerchard

Dear, dear, ^{what} how unscrupulous borrowers!

Duke

(Laughing)

And I am thinking ---

Guerchard

What?

Duke

About Lupin.

Guerchard

Well?

Duke

As Arsene Lupin was here last night, and you found these flowers next door - Lupin must have come from Charmerace.

Guerchard

Who knows?

Duke

And Lupin - ha - Lupin must be one of the Charolais.

Guerchard

Perhaps!

Duke

Perhaps, why it's certain, certain, we've found the best clue yet.

Guerchard

(Facing the Duke)

Your Grace is clever. What a detective you would make. Only, we're not sure....yet.

Duke

I'll vow he was at Charmerace, yesterday. It was he who arranged to have the motors stolen.

Guerchard

Possibly. If he remained incog.

Duke

How could he? In what way? Oh, I'd give a fortune to see this remarkable man.

Guerchard

You'll see him to-night, for nothing.

Duke

To-night?

Guerchard

(Moves easily to L.C.)
He is coming to get the tiara between a quarter to twelve and midnight.

Duke

Do you think he'll really have the audacity to attempt it?

Guerchard

(Sitting astride chair 2 L.C.)

Your Grace doesn't know the fellow. He is the most extraordinary mixture of audacity and calmness. Danger attracts him. He throws himself into the fire and isn't burned. For ten years I've been trying to get hold of him. Each time I say I've got him - and I will get him yet-- I say it every day.

Duke

Well?

Guerchard

Well, the days slip away, and so does he. Oh, he's clever.
An artist in crime.

Duke

You think he will come to-night?

Guerchard

(Rises)

Your Grace has followed all the clues with me -- we have
taken up every thread ~~and~~ together. You've almost seen this man
at work. You understand him -- now don't you think such a man
is equal to anything?

(Faces the Duke)

Duke

I certainly do.

(A knock is heard)

Guerchard

(Xes behind Duke to door R.I.E.)

Come in!

Boursin

(Enter R.I.E., and giving Guerchard a paper)

From the Magistrate!

(Exit Boursin, R.I.E.)

Duke

What is it?

Guerchard

Nothing - *(moves up & a little)*

(Enter IRMA, L.I.E.)

Irma

M'lle. Kitchnoff wishes to know if the Duke will see her
for a moment.

Duke

Where is she?

Irma
In Mademoiselle Germaine's room.

Duke
(Rises and going towards Irma, L.I.E.)
Say I'll be there in a moment.

(Showing order) Guerchard
(Moves to C. Firmly)
No.

Duke
(Come, come - you must see her.)
Why not?

Guerchard
There's nothing else I can do. Her cross-examination
I must ask you... Her evidence was most contradictory. Believe me, against M'lle Kirchnoff personally.
I have no animosity. Duke
.I'll come back.

Guerchard
I must speak to you before you go.

Duke
Oh!
(Looks at the paper in Guerchard's hand)
Tell M'lle Kirchnoff I'm in the drawing room.

Irma
Is that all, sir?

Duke
Say I'm in the drawing room - and will be busy for about
ten minutes -- tell her just that.....

(Exit Irma, L.I.E.)
She'll understand that I'm with you.
(Returning to Guerchard C.)
Now tell me what's wrong?

Guerchard
I've received this note from the Examining Magistrate.

Duke
Well!

But it's off a half an hour. Guerchard is Sergeant of Police still.
It's an order for her arrest.

Duke

Her arrest!

Guerchard

(Showing order)

Yes. But she must leave this house without an order from me - a written order.

Duke

Come, come - you can't arrest her.

Guerchard

There's nothing else for me to do. Her cross-examination went terribly against her. Her evidence was most contradictory. Believe me, against M'lle Kirchnoff personally, I have no animosity.

Duke

But you're going to arrest her!

Guerchard

(Up to bell R.C.)

(Duke up C.) There must be something else.

I must. It's proven nothing against her.

(About to ring) Guerchard

Duke

Onemoment, I beg of you. She's now with my fiancée, in her room. Wait until she has gone to her own apartment. At least, spare her what humiliation you can.

Guerchard

No, no, Duke!

(He rings)

Duke

Oh!

Guerchard

(To Boursin, who enters R.I.E.)

I have an order to arrest M'lle Kirchnoff - tell Dieusy to

put it off a half an hour. Is the Sergeant of Police still at the door?

Boursin

Yes, sir.

Guerchard

Tell him no one must leave this house without an order from me - a written order.

(Exit Boursin, R.I.R.)

Duke

(Sitting chair L.c. (2) (care of him)

Poor girl!

Guerchard

(Near door R)

I pity her, too.

Duke

It's unjust, it's wrong. There must be something else/ I know it. But it proves nothing against her.

Guerchard

(Between his teeth)

Come, come!

(Up above table "R" and around to C.)

Duke

Even if she did go to the hot-house at Charmerace yesterday, to gather flowers, that doesn't prove that she gave them to one of the Charolais.

Guerchard

(Between his teeth)

Come, come, come!

Duke

And besides -- those flowers -- I saw the ones she gathered -- the stems were much longer, and she used wire.

(Guerchard says nothing - but just looks at the Duke)

Good God, did you find them!

(Guerchard continues to stare at him)

Those wired flowers, in the attic of the house next door, - - you found them?

Guerchard

In the attic? Of the house next door.

Duke

Oh! Guerchard! Don't ruin her, don't ---

(Guerchard walks up and down the room, and goes toward the fireplace - takes his overcoat off and places it on chair N.)

(Goes to fireplace, and lights lantern)

The lantern. Will your Grace please to hold it while I climb through the hole in the fireplace.

Now! Find nothing against her, nothing.

(Guerchard looks at Duke as a man of honor. Will you hold the lantern to light me?)

(After a struggle, then in a low tone)

Yes.

(Will you hold the lantern to light me?)

(Duke rises)

What are you about to do? Tell me you won't denounce her.

Guerchard

Your Grace has said too much.

Duke

Why?

Guerchard

I must remind you of your position in this house.

Duke

Guerchard---

Guerchard

You are about to become the son-in-law of Mt. Gournay-Martin, and you are upholding the cause of a thief.

(Looks intently at Duke)

Possibly an accomplice of Lupin himself.

(Duke lowers his head)

Come, is this worthy of your Grace?

Duke

You are right. But you have no proof against her.

Guerchard

You've furnished it yourself. If her flowers were found in the house next to this, it's because she knew the way there.

Duke

(Xing to R. Distressed)

And it's I, I, who've put you on her track.

Guerchard

(Goes to fireplace L. and lights lantern)

The lantern. Will your Grace please to hold it while I climb through the hole in the fireplace.

Duke

You'll find nothing against her, nothing.

Guerchard

I appeal to you as a man of honor. Will you hold the lantern to light me?

Duke

(After a struggle, then in a low tone)

Yes.

Hold it out as far as you can.

Guerchard

I've played a little comedy. I've sent him up the chimney.

Yes.

If I could only laugh.

For five minutes --- It won't tire you?

No. No.

(Going into the fireplace, then aside)

In this way I shall know that he doesn't leave the room.

(Disappears into fireplace. The Duke, after a moment turns an iron which is in the fireplace, and hangs the lantern on it. Then he puts it back (crane) in the fireplace.)

I think that will do.

(Voice heard)

Yes, that's right. Very good.

(Duke Xes to door L.I.E. and opens it. Enter SONIA veiled and dressed to go out.)

Be quick!

~~I had told me --- but what's the matter?~~ *You sent for me - what is it?*

They want to arrest you.

I feared it.

An order's been issued to take you away.

I am lost.
(Xes to R. H.)

You must leave here.

How? Guerchar d? --

Duke
I've played a little comedy. I've sent him up the chimney.

Sonia
If I could only laugh.

Duke
(Sighing)
Or I. Listen. Come to me tomorrow morning at nine o'clock.

Sonia
Nine o'clock!

Duke
Yes, but in case anything happens at half past eight --- that's right -- Can I telephone you?

Sonia
Yes. I know where to go --- to that little house, near the Arc de Triomphe.

Duke
And your telephone number?

Sonia
555 - 14.

Duke
(Puts it down on his cuff)
Good.

Sonia
But how to get out of here?

Guerchard
(Off in chimney)
Your Grace?

Sonia
Listen!

Duke
Hush.

Guerchard
(Off)
Can you raise the lantern a little higher?

Duke
(In the fireplace)
Wait, I'll try.
(To Sonia, pointing to Guerchard's coat on chair N.)
His pocket-book's there in that coat. Take it quick, quick!
(She gets it.)

Sonia
My hand trembles.

Guerchard
(Off)
Yes, that's right.
(Sonia gives Duke the pocket-book and he takes a card out of it.)

Duke
(Goes into fireplace and calls up)
I can't hold the lantern much higher.

Guerchard
(off)
A little more to the right.
(Duke motions to Sonia --- she goes across in front of table R. to fireplace takes lantern and hangs it in left side of fireplace.)

Duke
(To Sonia as he writes)
Turn the hook to the right.
(Sonia turns the hook in the fireplace - follows his movements in a kind of terrified stupor.)
That's right.
(To Guerchard - speaking in the chimney)
Is that better?

Guerchard
(Off)
Yes.

Duke
(To Sonia)
Give ~~this~~ card to the Sergeant at the door.
his

Sonia
(Looking at what the Duke has written)
No --- no -- I don't want to go.

Duke
Why not?

Sonia
I can't. If they should suspect --- if they should find out...

Duke
They can't for half an hour, and then you will be far away.

Sonia
I am thinking of you --- you are taking a terrible risk for me.

Duke

(Pushing her towards door R. 1 E.)

Go! Go, I tell you.

Sonia

When Guerchard learns of this — ?

Duke

Never mind about that. I'm the Duke de Charmerace, he can't harm me.

(Noise in the fireplace)

Go! If you love me, go!

(Pushes her towards door R. U. E.)

Go!

(At the threshold they look at each other — a moment's hesitation) (Exit Sonia R. 1 E. He replaces the hook with his L. hand and with R. hand raises the lantern to the chimney)

Guerchard

(Off in a loud voice)

I'm coming down — you can take away the lantern.

Duke

(His voice and hands trembling, as he listens anxiously)

The lantern — yes.

(At this moment, R. H. the noise of a door is heard to close heavily. He breathes deeply)

Gone!

(He leans on his L. hand which is resting on the mantel-piece, for an instant, then he pulls himself together with a look of triumph)(Enter GUERCHARD down the chimney)

Guerchard

(Comes down R. C.)

Well — I didn't find any flowers:

Duke

(Surprised)

Indeed.

Guerchard

No. Are you quite sure you saw them in the attic of the house next door?

Duke

Quite certain. You can't have looked carefully —

(Moves down C.)

if I were you I'd go and have another look.

Guerchard

No.

Oh! As you wish.

Duke

Yes!

Guerchard

(Wiping his hands one against the other)
But it is strange --- very strange, don't you think so?

Duke

Yes - I think it is strange that you didn't find the flowers.
(Guerchard looks at Duke. Duke smiles; Guerchard goes up stage and rings bell. Then walks to and fro - and enter BOURSIN R.1/E.)

Guerchard

(Down back of sofa V.)
Boursin, Kirchnoff - her time's up.
(The ~~man~~ Duke is leaning against the mantel watching scene)

Boursin

Mademoiselle Kirchnoff has left the house.

Guerchard

Who let her go?

Boursin

The Sergeant of Police -

Guerchard

But he should have had an order - my signature -

Boursin

(Handing card)
Here it is - your card - with your signature.

Guerchard

(Taking it and examining)
Eh! A forged one!
(Looks at the Duke for a moment)
That will do.

(Exit BOURSIN R.1. E.) (Guerchard goes to his overcoat on chair N. - takes out pocketbook - counts cards - notes that one is missing - about to put on his overcoat - the Duke advances to assist him - he declines, with thanks - rings bell - Duke returns to mantel L.C.) (Guerchard goes to bell and rings it. Re-enter Boursin R. 1.E.)

Guerchard

Boursin, let the caretaker Victoire be put in the prison van at once.

Boursin

Why, governor, she was taken away nearly an hour ago. The van

was here at half past nine.

Guerchard
Half past nine. It was ordered for half past ten.

Boursin
Then we can send the other van away.

Guerchard
What other van?

Boursin
Why, the prison van that had just come?

Guerchard
What are you talking about?

Boursin
Didn't you order two vans?

Guerchard
Two?

Boursin
Yes, governor, two.

Guerchard
In which van did you put Victoire?

Boursin
In the first one, of course.

Guerchard
Did you know the men --- the man who drove. And the men in charge: would you recognize them again?

Boursin
No.

Guerchard
No?

Boursin
No, they were new to me.

Guerchard
(xing back of table U/ to C.)
Idiot! We've been duped. This is another of Lupin's tricks.
(To Boursin)
Instead of standing there with your mouth open - go and

search Victoire's room.

Boursin
Bonavert has searched it.

Guerchard
Call him.

Boursin
(Goes to door and calls R.I.E.) - yesterday afternoon-

Bonavert!
(Enter BONAVERT R.I.E.)

(Runs to Bonavert, front of table R.)
Did you search Victoire's trunk?

Bon.
Yes, sir, but I found nothing except underwear, dresses, and this.
(Hands him prayer book)

Guerchard
A prayer book? Is that all?

Bon.
There's a photograph in it.

Guerchard
(Opening book and taking out photo)
Oh! A photograph of Victoire - almost worn out - a date -
ha - ten years ago - Hello! She has her arm around the neck
of a tall boy. Why ---
(Looks at the Duke)
it is --^

Duke
What is it? --- Anything wrong with me. Is there a smut on my nose?

(Guerchard looks at the photo - then throws one look at the Duke, who is leaning with his back against mantel. Guerchard makes a sign to Boursin and Bonavert to go - They do so R. I. E.)

(Guerchard then turns R. C. looks at the Duke, laughing,
The telephone bell rings on table G. up R. C.)
(The Duke starts to go to it)

↑ RING

Guerchard
(Stopping him)
One moment, please. I'll answer it.
(At telephone)
Yes, it's I, Guerchard, Chief Inspector, Secret Police.

(To duke)

It's the gardener at Charmerace. I have it now in my bag.

Duke

Oh, indeed!

Gerchard

(At phone)

Hello, yes --- I want to know who went into the hot-house yesterday. Yes, and got some pink salvia - yesterday afternoon - Oh --- The duke de Charmerace --- You are sure - no one else? Perfectly sure? Very well, yes, that's all. Thanks.

(He hangs up the phone and turns to the Duke)
You heard?

Duke

Yes. (To Gerchard)

Gournay - Martin.

(Off R. 3 E.)

Jacques! Where is Jacques?

Germaine

(Off)

Jacques!

Duke

Here I am!

(Enter Gournay-Martin R. 3 E. with his bag. He goes to the Duke and hands him his bag. Germaine follows Gournay on and remains R. H. Near table A. where Gerchard joins her, and talks with her)

Gournay

(As he enters)

I am going to the Ritz. We are ^{both} going to the Ritz.

(To Duke)

What are you going to do?

Duke

Why are you obliged to go to the Ritz?

Gournay

Danger! Didn't you see Lupin's telegram - "Shall be there to-night between a quarter to twelve and midnight, to receive the tiara. "Do you think I shall remain here when the tiara is in my bedroom.

duke

But, it isn't there now - we took it -

Gournay
I know. We took it from there and I have it now in my bag.
I am taking it with me.

Isn't that rather risky?

What do you mean?

Duke
If Lupin has made up his mind to take the tiara - you are
running a great risk.

Gournay
There! I never thought of that.
(Sees Guerdard)
One moment. Do you think I can trust Guerdard?

I think so.

Gournay
(Taking his bag and putting it on chair L.C. (Q) opens
it and takes out the jewel case, speaking meanwhile)
Well - I shall give him the tiara to take care of.
(Opening case and giving it to Duke to look at)
Isn't it a beauty?

Duke
It's magnificent.

Gournay
Monsieur Guerdard.
(Guerdard excuses himself to Germaine and comes to
Gournay C.)
Lupin wants to get this tiara - I am going to entrust it to
your care. You don't mind, do you?

Guerdard
On the contrary, I was going to look after it for you

Duke
(Yes, giving the case and tiara to Guerdard)
It's a beauty, isn't it?

Guerdard
(Taking it)
Ah!
(Yes to R. and puts tiara on table R. C. then to Germaine)

(Gournay closes his bag)

who comes down R. of table)

Gournay
(Who has closed the valise, calls Duke)
Jacques - by the way.

(Duke goes to Gournay and they go up L. C. Near fireplace and talk together. The Duke puts on his overcoat, hat and gloves while talking with Gournay)
(Guerchard and Germaine down R. C. Below table. He shows her the photograph of the Duke)

guerchard
Mademoiselle, do you know this photograph of the Duke? It was taken ten years ago?

Germaine
Ten years ago?

Guerchard
Yes. two of you are not the same. I wonder when I shall be able to sleep in my own house again.

Germaine
Well - it isn't the Duke.

Guerchard
It certainly looks like him.

Germaine
A little perhaps, but not as he was then. He has changed greatly.

Guerchard
Oh!

Germaine
His travels - his illness - you know we thought him dead.

guerchard
He had heart-trouble, didn't he?

Germaine
It made father very anxious when he went away, but now he is all right.

Gournay
well - I'm off - come, Jacques.
(Coming down L. taking bag from chair L.C. and
Xing to door R. 1 E. followed by Duke)
(Germaine up R.C.)

(behind chair R of table R.C.)

(Swinging to C. L.)
Are you going too, Duke?

Guerchard

(Stopping C.)
Yes, you don't need me?

Duke

I do.

guerchard

what do you want now?

Duke

Guerchard
Are you afraid to face the redoubtable Arsene Lupin?

Gournay
Stay with him, Jacques. They want to steal my tiara, eh!
But two of you are not too many. Thanks. I wonder when I
shall be able to sleep in my own house again.

(Presses Duke's hand and exits R. 1 E.)

Germaine
(On threshold of door R. 1 E.)
Aren't you coming, Jacques?

Duke
(R.C. Escorting her to door)
No, I've got to stay with Guerchard.

Germaine
(R.C.)
very well. Only remember, you haven't slept all night, -
leaving Charmerace at eight o'clock to get here at six in the
morning in that old motor.

guerchard
(L.C. In front of chair Q.)
(Starts)
What?

Germaine
But I warn you, tired or not, you've got to take me to the
Opera tomorrow to hear Faust. It's the fashionable night.

(Exit R. 1 E.)

(The Duke has gone to the door with her, ~~now returns~~, puts
coat gloves and hat on table A. (R.H.)

(then moves to sofa U)

(To himself) *In a motor!*
Ah! that's it. I didn't know you made a motor trip last night.

(Sitting on sofa U)
Didn't you?

m Duke

Guerchard

I understand you left Charmerace at half past eight and got here at ten o'clock in the morning. Did you have a good motor?

Duke

(~~Sitting on sofa U~~)
A Hundred Horse Power.

Guerchard

(Sitting chair Q. L.C.)
Then you broke down?

Duke

Yes, I lost three hours.

Guerchard

Was there nobody to repair the motor?

Duke

It was two in the morning.

Guerchard

And nobody knew of the break-down?

Duke

Why do you ask?

Guerchard

Oh, nothing, there were no witnesses?

Duke

No, there were no witnesses. I repeat, it was two o'clock in the morning.

Guerchard

Too bad!

Duke

I had to repair the machine myself.

Guerchard

Of course.

Duke *(Guerchard rises & moves towards him)*

Will you have a cigarette? I remember. You only smoke Americans.

Guerchard

I'll take one just the same.

(Takes a cigarette and looks at it - Duke gives him a light.)

It's queer, very queer.

(Handwritten notes: Duke, Guerchard, Ch)

Duke

What's queer?

Guerchard

First, Your cigarettes; then the flowers - that little picture - the man dressed like a chauffeur, and finally your midnight drive.

Duke

(Rises)

I find your tone offensive, Monsieur Guerchard?

(Takes up his overcoat and hat from table A.)

Guerchard

(A.C.) ~~*(Duke goes to table A)*~~

Don't go, don't go.

Duke

Why not?

Guerchard

I beg your pardon, I am mad! ~~mad!~~ mad!

Duke

That's what I ventured to think.

Guerchard

You can help me -- that's what I want to say, help -- You can stay here to help me with Lupin. You understand -- you will do it?

Duke

(Handwritten notes: Duke, Guerchard, Ch)

(Replaces hat on table A and coat on table A)

Willingly. But, you are not entirely yourself -- you are worrying about something.

(Comes down near chair T.)

Guerchard

(Comes to L. end of table R.)
Once more, excuse me!

Duke

All right, but what shall we do?

Guerchard

The tiara is there in that case.

(Opens the case on table R)

You see it is there.

(Closes the case)

Duke

Yes, very well.

Guerchard

Then we will wait.

Duke

For whom?

Guerchard

For Lupin.

Duke

Is it possible, you expect that, as in a fairy tale, the clock will strike 12, and Lupin will appear to claim the tiara.

Guerchard

That's just what I expect.

Duke

Its delicious.

Guerchard

It wont bore you?

Duke

On the contrary. What? Make the acquaintance of this invisible burglar, whom you've been hunting for ten years? Why? It will be a never-to-be-forgotten evening.

(Sits chair "T." right end of table. Guerchard sits chair "S")

I hear someone now.

Guerchard

No.

Duke

Yes, I do... That was a knock. *(Boursin appears & stands behind door R3)*

Guerchard

Your hearing is better than mine. In this whole business, you have shown the true instinct of a detective.

(Rises and without taking his eyes off the Duke, goes up stage to door R. 3 E. The Duke rises and slowly crosses to L.H.)

Guerchard

(Without taking his eyes from the Duke, goes to open the door. Enter BOURSIN R. 3 E.)

Come in, Boursin.

(Boursin enters, closing the door R. 3 E.)

Your brought the handcuffs?

Boursin

(Gives him the handcuffs)

Yes.

(looks at the Duke)

Shall I stay ?

(The Duke sits in arm chair N. up L.C.)

Guerchard

Are the men outside?

Boursin

Yes. Will you want me here?

Guerchard

No. What about the next house ?

Boursin

No communication possible. The place is carefully guarded.

(Boursin takes up a book & sits down)
Guerchard

If anyone tries to enter, no matter who, arrest him - and if necessary fire on him.

(Exit Boursin R. 3 E. Guerchard Xes and leans on back of the arm-chair in which Duke is sitting)

Duke

We are shut up in a fortress.

Guerchard

Those words are truer than you think. I have men behind every door.

Really?

Duke.

It seems to ^{trouble} ~~annoy~~ you.

Guerchard

Dreadfully. Great Scott!
 can never get in.

Duke

Under these circumstances, Lupin

Unless he falls from the sky - or---

Guerchard

Or unless you are Arsene Lupin.

Duke

Or you.

Guerchard

(Rises, Xes in front of Guerchard to table A and takes up his hat and coat)

You have planned everything so well that I am not needed here.
 Good night.

Guerchard

What?

Duke

I came to see Lupin. If he's not coming, I'm off.

Guerchard

(To C)

No, no, you must stay.

Duke

Must?

Guerchard

We'll see him yet.

Duke

(Puts coat and hat on table A and comes down R by table R)

Bah!

Guerchard

He's here now.

Duke

Lupin?

Guerchard

Yes, Lupin.

(puts on his hat)

X G
X Duke

Where is he ?

Duke

Guerchard

(Sitting on front edge of table R)

In this house. -- I don't begin to be interested in the fellow.

Duke

Disguised? -- I see things a little more clearly. I think he's more courageous yesterday than I think he is today -- he has pluck, but --

Guerchard -- the courage of a thief.

Yes.

Duke

Placing side hat on table
(Sitting beside Guerchard on front edge table)

As one of your men.

Guerchard

No!

Duke

If he's here, let's see him.

Guerchard

Will he dare --? Their attacks -- their excellent tactics. On you, they are clever people.

Duke

What's that?

Guerchard

You said this was a fortress. Lupin may have decided to enter this room an hour ago, but -- now ---

Duke

Well!

Guerchard

Well, now it would take a lot of courage, you see. He'd have to risk everything, and throw down the mask. Lupin isn't going to get himself caught in a trap. What do you think?

Duke

You must know him better than I, he's been a friend of yours for years. At least, you know him well by reputation.

Guerchard

Yes, and I know his methods. For ten years I've studied his tricks. He has a wonderful system -- he attacks his adversary; worries him -- and gets the better of him. It's a fine plan but his mysterious movements in this present case puzzle me

more than anything else in his career.

Duke

I'll be hanged if I don't begin to be interested in the fellow.

Guerchard

But now I think I see things a little more clearly. I thought him more courageous yesterday than I think he is today -- he has pluck, but it's only the courage of a thief.

Duke

Fancy that.

Guerchard

(Leaves the table and moves to C)

Yes. Such chaps have little backbone.

Duke

(Leaves table also)

Well, they can't have everything.

Guerchard

Their ambushes -- their attacks -- their excellent tactics. Oh yes, they are clever people.

Duke

Now you are praising them.

Guerchard

Not I! This Lupin has had too much praise already.

Duke

Nevertheless, he has done things that are rather good in their way.

Guerchard

Oh, indeed!

Duke

Give the devil his due. What about last night -- that wasn't so bad.

Guerchard

No. It wasn't bad.

Duke

That sale of ^{the} motor was well managed.

Guerchard

Fairly.

Duke

And don't forget to give him credit for having successfully impersonated you. That was the best thing he's done.

Guerchard: the opera tomorrow and He has done better than that. Why don't you mention his master stroke?

Duke

It depends what you call his master stroke. Catch the Seal

Guerchard

His impersonation of the Duke de Charmerace. Come, come!

Duke

He found it as easy to pretend to be me, as to pretend to be you.

Guerchard

Nevertheless, Duke, the best of the joke is yet to come. He may want to take a hand in the wedding.

Duke

Oh, if he tried that!

(Xes above the table to up L C)

Guerchard

It's a handsome fortune and a pretty girl.

Duke

Perhaps he prefers another.

Guerchard

A thief like himself?

Duke

It would be more to his taste.

(Sits chair)

Guerchard

It would be terrible -- insane -- if on the eve of his marriage he was foolish enough to unmask himself. Lupin passing for Charmerace, would begin by taking the dowry.

Duke

He might prefer it to the girl



Guerchard

(Standing between table R and chair S astride of chair-)
But what a fall! To be expected at the opera tomorrow and spend the night in jail - to live a month as the Duke de Charmerace, in great style, after mounting the steps of the Madeleine, and be dragged down his father-in-law's front steps the same evening, with handcuffs on his wrists. / Wouldn't this be revenge enough for Guerchard to catch the Beau Brummel of thieves and clap him in prison - this gentleman robber -- put him behind the bars? Poor Lupin! It wouldn't seem much to him, but how awful for a Duke -- Come, come! Now on your side, do you think that would be amusing?

(Sit on edge of table)

Duke

(Raises his head, but remains seated)
Have you finished?

Guerchard

What would you think of the situation?

Duke

I should think it amusing.

Guerchard

So do I.

Duke

Oh no, it frightens you. You're scared.

(Rises & steps towards Duke) Guerchard
Ha, ha, ha!

Duke

Yes. You are afraid!

(Duke rises suddenly and throws his cigar in front of fireplace. Guerchard goes up stage above table R)
You've the soul of a policeman. And in putting you in your place don't think I'm going to reveal some secrets. I am the Duke of Charmerace.

Guerchard

You lie - you are an escaped convict. Ten years ago, you were in jail. You are Arsene Lupin.

Duke

Prove it!

(Xs to R in front of table) (Guerchard moves down L.C.)
I am the Duke de Charmerace. Arrest me if you like, you can arrest Lupin, but if you tried to arrest the Duke of Charmerace, an honest man, a member of the Jockey Club, the

fiance of M'lle Gournay+Martin --

You're a gutter-snipe.

Guerchard

Make yourself the laughing stock of Paris. Furnish a single proof.

Duke

I shall have a proof.

Guerchard

You may arrest me in a week or the day after tomorrow or tomorrow, but you won't arrest me ~~this evening~~ *tonight*
(Xes back to L C)

Duke

We'll see.

Guerchard

The Magistrate was right when he said that the very mention of the word Lupin made you a crank.

Duke

Very likely, he was, but what about the tiara?

Guerchard

Wait, policeman; the tiara will be fetched at twelve o'clock
(Rings)

Duke

Do you know what's behind that door?

(Guerchard starts nervously -)

Ha, you're a coward, you're afraid minute by minute as the hand of that clock gets nearer to twelve o'clock you are getting more and more afraid
(Suddenly - listens)

Guerchard

What was it?

Duke

You see the strain's too much for you. You know as well as I do that something surprising is going to happen at twelve o'clock.

Guer.

My men are outside, and I am armed.

Duke

Simpleton! Just remember, remember... that it has always been the case when you have prepared everything, when you have made all your arrangements in the most careful manner to catch Lupin that at the last moment, some accident has thrown down all your hopes. Remember, it has always been just when you were about to triumph that he has beaten you. He has only let you climb to the top of the ladder for the pleasure of tilting it over.

Guer.

You are Lupin, confess.

Duke

Why I thought you were certain of it.

Guer.

(Taking out handcuffs)

Hold out your hands.

(Advances toward duke)

(Rises)

Duke

Arrest me if you dare. I have listened to your babble long enough. If I am Arsene Lupin, arrest me.

(Holds out hands on handcuffs)

(X's to down R.C.)

Guer

In just three minutes, when I know that nobody has touched the tiara.

Duke

In three minutes the tiara will have been stolen, and you will not arrest me.

Guer.

I swear I will.

Duke

Two minutes more - (moves to below R. corner table R.)

(Draws his revolver - Guer. moves back and draws his)

(At L.C.)

Guer.

Come, none of that.

(Points his revolver at the Duke)

Duke
Didn't you tell me to be ready to fire at Lupin?

Guer.
Well?

Duke
My revolver is ready because he is about to appear. We have but one minute more.

Guer.
We are in force.

Duke
You're a coward.

Guer.
But I can handle the matter alone.

Duke
You're a fool.

Guer.
One move and I fire .

Duke
I am the Duke de Charmerace....You will be arrested toorrow!

Guer.
To hell with you.

Duke
Fifty seconds more.
(Coolly--)

Guer.
Yes.

Duke
In forty seconds the tiara will have gone.

No. Guerchard

Duke

Yes.

Guerchard

No. *||* (The clock strikes twelve. *||* They both walk, counting their steps, towards the diadem - looking at each other. They arrive there at the same time. The Duke moves as if to take the diadem but takes his hat instead, and up stage and rings bell. Guerchard pounds on the box and opens it. He rushes to the tiara and seizes it)
I have it ... I have won! I have not been beaten this time!
Has Lupin taken the tiara?

Duke

(Down R. taking overcoat from table A and ~~putting it on~~)

Yes.

Guerchard

(C)

What?

Duke

Weigh it.

(~~Taking overcoat and putting it on~~)

Doesn't it seem a little light to you?

Guerchard

What's that?

Duke

My dear good man, that tiara is an imitation.

(With Sharp Turn to the L.C.)

Guerchard

Damnation!

Duke

(Takes the tiara out of ~~his~~ ^{overcoat} pocket, ~~said~~. Boursin and

(Aside) Bonavert enter R.3 E.)

^ This is the real one.

(Agents enter R.3) (Duke shouts)

The tiara is stolen. The tiara is stolen.

(He disappears R. 1 E)

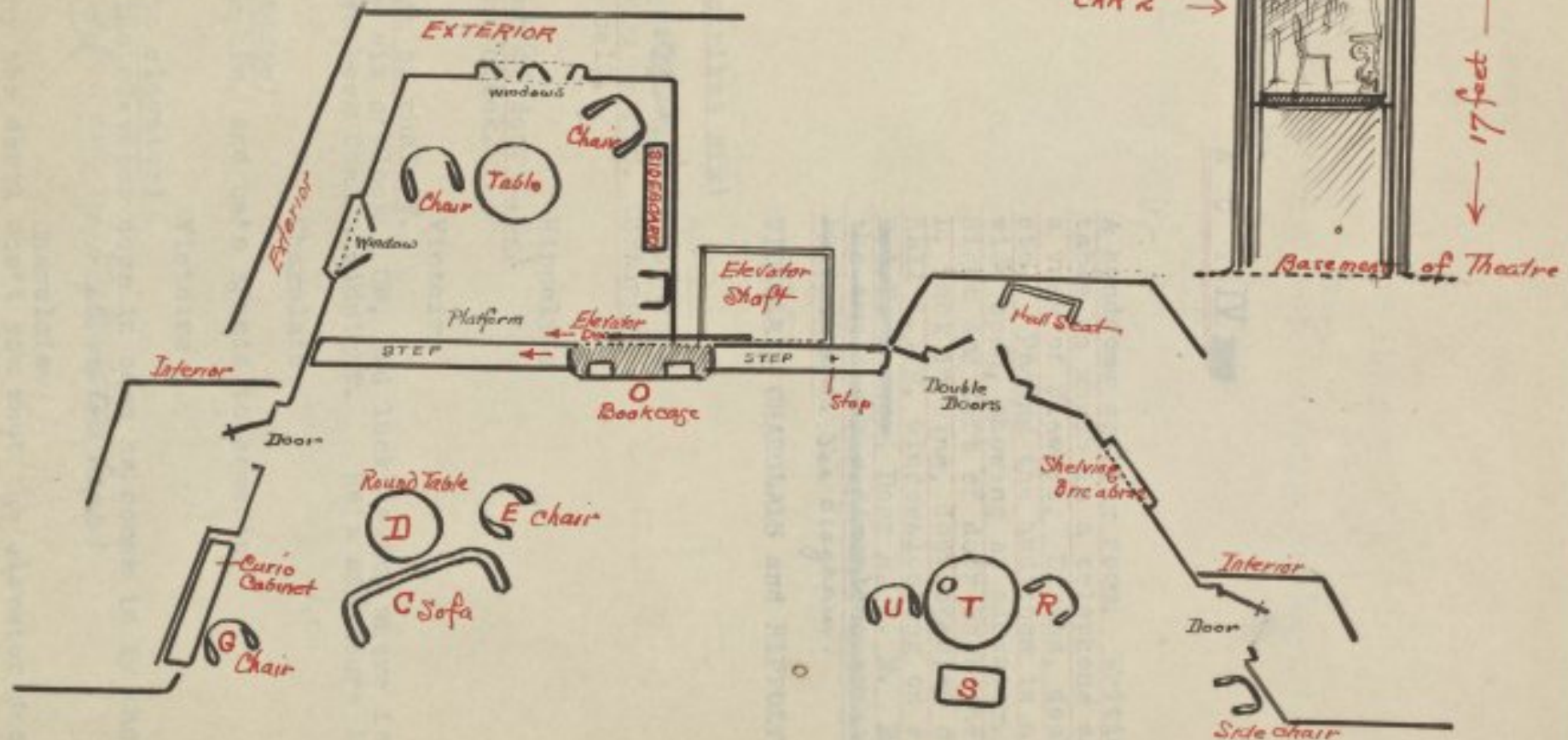
-:- C U R T A I N -:-

A R S E N E L U P I N

A C T IV

ARSENÉ LUPIN

ACT 4



A C T IV

SCENE:-

A handsome smoking room. Writing table on which is a telephone and a vase of flowers. Divans, desks, etc. Facing the audience is a door, wide open, showing an elevator. Right and left of door book shelves. L. back in wing, door opening on a hall L.I.E. window looking on street. R.I.E. a door; Door R. 2. E. Between the two doors a fireplace surmounted by a mirror. See Diagram.

DISCOVERED:

VICTOIRE, CHAROLAIS and HIPPOLYTE.

⁵
(Clock strikes six)

³⁵
(*Speaks after 1st stroke*) Charolais
(*At window up R.C. turning*)
10 Was that the bell.

Hippolyte

(*In front of door L.C.*)

No, it was the clock.

Victoire

(*In front of chair V.*)

Six O'clock - six o'clock. Oh, bad luck to it, where is he!
It was to have been done at midnight. He's six hours late.

Charolais

^{..}
(*Near window*)

They're after him, and he's afraid to come in.

Victoire

(*Up C. to elevator*)

I have sent the elevator down in case he comes in by the secret door. # (*move up to elevator here*)

Charolais

Well then, why the devil don't you shut the elevator door.
How do you expect it to come up if the door is left open?

(Hippolyte touches button- the door of elevator closes)

Victoire
I'm so nervous I don't know what I'm doing. Suppose we telephone to Justin.

(Comes down L.H.)

Charolais
Justin knows less about it than we do.

Hippolyte
We should be safer upstairs.

Victoire *(move to C)*
Go up then. I still have hope. I'm staying here. He'll come.

Charolais
But if they should arrive to hunt among the papers - he has told us nothing - we are not prepared - what are we going to do?

Victoire
Am I "beefing". Let them arrest me!

Hippolyte
Perhaps they have arrested him.

Victoire
Don't say that! Don't even think it.

(Pause) ~~police~~ ^{police men}
Are the two ~~police~~ still on the watch?

(Crossing up towards window - Charolais stops her with his arm)

Charolais
Don't go to the window. They know you.

(Looking out window. VICTOIRE returns to L.C.)
Yes - they are still there - before the cafe - opposite - hello!

Victoire
What's up?

Charolais
Two chaps running.

Victoire
Are they coming here?

Charolais
No.

Ah!

Victoire

Charolais
They are talking to the ~~officers~~ Thunder! Now they are running across the square.

Victoire
This way! Are they coming this way?

Charolais
Wait a minute.

(He looks out)
Yes, they are coming - they are here!

(~~He moves to R.C.~~) Victoire
And he is not here! If he'll only stay away - if he'll only stay ~~away~~ - ~~if he'll only stay~~ (Charolais up R. on steps)
(Bell rings off L.C.) (They all stand silent. The elevator door slides back and LUPIN appears haggard, unrecognizable, his collar torn - he comes down C. VICTOIRE utters cry)
Lupin! Are you wounded?

No!

Lupin

(Bell rings again) (To Charolais)
Your coat - go and open the door!
(Exit Charolais L. 2. E.)
Shut the bookcase.
(To Victoire)
Hide. Do you want to ruin us?
(Exit R. 2. E. Hippolyte presses the button - the elevator door closes - then the bookcase slides into place and hides the elevator. VICTORIE and HIPPOLYTE exeunt L. 2. E. The stage is empty. CHAROLAIS ENTERS L. 2. E. dressed as a servant - goes to door L.C. and opens it. BONAVERT and DIEUSY are seen)

Charolais

Monsieur de Duc...

(Bonavert and Dieusy enter pushing Charolais aside)

Dieusy

Shut your trap. (~~Moves to up C~~)

Bonavert

(To Dieusy)
How did he give us the slip? Now two minutes ago we ~~were on~~ ^{Saw} him.

He shan't get into his ^{own} house, if I know it.

Bonavert
But are you quite sure it was our man?

Dieusy
I'd swear it on the book.

Charolais
But - gentlemen - I cannot leave you here. His Grace is not yet out of bed.

Dieusy
Bed? Your blessed Duke has been on the go since midnight. And going some.

Lupin
(Who entered R. 2. R. a moment ago in dressing-gown and slippers)
What were you pleased to remark?

Dieusy & Bonavert
The devil!

Lupin
Is it you who are making this racket?
(Dieusy and Bonavert look at each other in amazement)
Ah! I know you. You are Guerschard's men.

Dieusy
Surest thing you know!

Lupin
What do you want?

Bonavert
Ernothing...Perhaps we have made a mistake.

Lupin
I think so too. Good morning.
(He signs to Charolais who opens the door)

Dieusy
(They back up stage to door)
(To Bonavert, going out)
Guerschard will get "bounced" for this.

Bonavert
(Backing out)
He will indeed. A Duke is a Duke.
(They go out L.C. Lupin sinks on sofa C. R. C.
CHAROLAIS goes to close the door L.C. and disappears
for a moment)

James till Lupin's side

Victoire

(Entering from L. 2. E., goes to Lupin R.C.)
Oh, my boy, my boy!

(Lupin does not answer. Taking his hand)
You're worn out. tired to death.

(To CHAROLAIS, who re-enters L.C. and comes down L.)
Get coffee! He has had nothing since last night.

(Exit Charolais L. 2. E.) (To Lupin)
You will have coffee?

Lupin
Yes.

Victoire
The life you lead is impossible. Won't you change it? You are white as a sheet: why don't you speak?

Lupin
Victoire, I've had a scare.

Victoire
A scare? You?

Lupin
I don't want you to tell the others, but last night I played the fool. Knowing that Sonia and you were safe I couldn't resist the temptation to stay and "rag" poor old Guerschard. It was absolute madness. As the Duke I could have got away quickly. I lost my chance and had to make a dash for it with the tiara like a common thief. They came after me like a pack of hounds. For a time I kept the lead, then I could hear them gaining yard after yard. I ran with my heart thumping and my knees aching. They got nearer and nearer. They could almost touch me. I came to the Bridge over the Seine and there was a moment. Yes, there was a moment - when I thought I'd jump in and end it all rather than be caught at last.

(Charolais enters with breakfast on tray. He puts it on table L.C.)

Victoire
Lupin! Oh, Lupin!

Lupin
Then I thought of Sonia and went on. They were as fagged as I was - more - and life didn't have for them what it may have for me. An inspiration - instinct - common-sense - turned me toward home. I got on my toes again - and ran blindly, lost them at the corner of the street, lurched into the doorway, staggered in by the secret way - and here I am. Oh, Victoire, Victoire, dear old faithful friend, what a rotten game this is!

(Charolais enters with breakfast on tray. He puts it on the table L.C.)

Charolais
Your breakfast, chief.

(Rises)

Lupin
Yes - it's a rotten game. (Pulls Tiara from his R pocket of dressing gown)
(Takes out tiara)
~~(CHAROLAIS exits L. 2. E.)~~ While Victoire pours out
the coffee, LUPIN examines the tiara)

But there's no denying it, this tiara is a lovely thing.

(Places the tiara on the table L. 2. and sits chair U.) (Charolais Exits L. 2. E.)

Victoire
I have put two lumps and some cream. Do you want me to dress you?

Lupin
Yes.

(He settles to breakfast. Victoire exits, Xing at back, R. 2. E.)

The rolls are delicious - I am famished. So are the eggs.
And coffee worthy of the Ritz. Whew! I feel better.

Victoire
(Re-entering R. 2. E. with his boots and his waistcoat, which she puts on sofa C.)

I'm going to put them on for you.

(She kneels to put them on him. R. of him)

Lupin
(Stretching)
Victoire - I feel ever so much better!

Victoire
I know and you wanted to kill yourself - but you are young and soon will overcome that. And this life of falsehood, theft, uncleanness, all begins again.

Lupin
(Looking at the tiara)
Victoire! I must have my part of the spoils.

Victoire
No, no, it will end badly. It's no good to be a thief. Ah! when I think of what you made me do last night, and the night before! It's a nice thing for me to remain hours and hours in an armchair! I'm not a thief, I'm not a thief!

(Rises) ~~and puts waistcoat back on sofa~~
~~He puts his boots back on.~~

(Taking his hand) Lupin
You're dead right, you're not a thief! You've only been fond of me, my poor Victoire!

Victoire
"Poor Victoire". Yes, you may well say that.

Lupin
I do say it. And I even wonder why you cling to me.

Victoire
Perhaps it's because I'm silly, or because I love you too much — perhaps both!

(Takes slippers off R. 2. E. and returns)

(Rises, stands by chair U.)
Lupin
And I love you, you dear old Vicky.
(Removes dressing gown)

(She brings in Lupin's Silk Hat + puts it on Table R.C.)

Victoire
And then, do you see, some things can't be explained. I often talked with your poor mother about it. Here ~~is~~ your coat.
~~suspenders.~~ *(assists him to put on his coat)*

Lupin
~~(Rising)~~
Thanks.

Victoire
(Above table) Putting everything on the tray
When you were little you surprised us by your originality. You had dainty ways of your own. You couldn't dig like your father, who had horny hands and sold beets.

Lupin
(In front of chair U.)
Poor Dad.

Victoire
You were a bad boy at seven, tricky and you used to steal, too.

Lupin
So I did - sugar!

Victoire
Yes, it began with sugar, then it was jam, then money. And you remember the brooch you stole from me?

Lupin
Yes.

Victoire
I couldn't scold you. And you told me, "I stole it to buy marbles". You loved to play marbles.

Lupin
Yes.

Victoire
Oh, it was all very well then, a little thief is rather "cute" But at twenty-eight!

Lupin

You are sarcastic.

(Moving around to chair L.) Victoire

I know: you only rob the rich, you always loved humble people. Oh yes; as to your heart you are good enough!

Lupin

(Sits on edge of table T. his feet on ottoman S.)
Well then?

Victoire

You should have other notions in your head. Why do you steal?

Lupin

You should try it, Victoire.

Victoire

(Coming down L. of Lupin)
I? Mother of Angels,

Lupin

I have tried everything, medicine, law, acting, jui-jitsu. It's a beastly world! So I went in for society and became a duke. Well, ~~there~~ ^{this} business is better than this, not even that of a duke. What surprises, Vicky, and what variety! Terribly exciting, and then how amusing!

Victoire

Amusing!

Lupin

These rich folk, when one gets away with one of their bank notes, what a ~~face~~ they make. You saw daddy Gournay-Martin when his tapestries were touched, what agony! And the tiara already prepared by Guerchard's folly; the tiara I had only to pick up! And the ineffable happiness of making Guerchard mad! And finally, look!

(He shows the apartment - rises and points about the room C.)

"Duke of Charmerace" This business leads to everything if one sticks to it. If one can't be a great artist or a great soldier, the next best thing is to be a great thief.

(X es to table D. R. l. - takes cigarette and remains behind sofa C.)

(at L.C.)

Victoire

Hush! don't talk like that. You should have some noble idea that would make you forget these thefts. Some love - that would change you. It would make another man of you. Love ~~is~~ marriage and a child.

match for Lupin *burning*
 (Lights cigarette - looks at match before throwing it away.)
 Love, ~~and~~ marriage and a child. Yes.
 (Throws away match) *puts unlighted cigarette back on the table*)

(Hears be) Victoire
 (Eagerly)
 You ...you have....thought of that?

Lupin
 Yes.

Victoire
 Yes, but no nonsense, a true woman, one for life.

Lupin
 Yes.

Victoire
 You are serious, my little one, you are really in love.

Lupin
 Yes, honestly.

Victoire
 Ah, and what is she like?

Lupin
 She is pretty, Victoire.
 (Sits on sofa C.)

Victoire
 Oh, trust you for that. Is she brunette or blonde?

Brunette *sharming* Lupin
~~Blonde~~ and slender, with delicate complexion and the manner
 of a little princess.

Victoire
 Ah, my dearie, and what is her business?

Lupin
 She is a thief!

Victoire
 Mother of God!

Charolaie
 (Enters L. 2. E. and goes to table T.)
 Can I take away the coffee?
 (Telephone rings)

Lupin
(Xes to C. and to chair U. sits)

Sh!

(To Charolais, who has breakfast tray in hands)

See answer it - Hello! what - You!

(To Charolais) (Low)

Mademoiselle Gournay-Martin.

Charolais & Victoire

(L. and R.)

What? *move step toward Lupin*

Lupin

(At phone)

Good morning -

(At phone)

Yes thanks. I slept like a log. You want to speak to me at once. You will wait for me at the Ritz?

Victoire

Don't go. - *(a further move towards Lupin)*

Lupin

Ssh!

(At phone)

In ten minutes?

Charolais

It's a trap!

Lupin

(At phone)

Great Scott! It's a serious then - well, I'll take a carriage and come - au revoir.

(Hangs up receiver)

Victoire

And suppose she knows everything and wants revenge - suppose she is getting you there to have you arrested?

(Lupin shrugs his shoulders)

Charolais

Sure as death. The magistrate will be there with Gournay-Martin - they will all be there.

Lupin

You are crazy!

(Rises)

If they wanted to arrest me, if they had proofs which they haven't got yet, Guérard would be here already.

(VICTOIRE exits R. 2. E.)

with drawing gown
Charolais

But why did they follow you all night if they knew nothing?

Lupin.

Who followed me all night? Guerchard's men - What did that signify?

Charolais

Signify? If they followed you they had a reason.

Lupin.

Good God, you are a fool.

(Showing the tiara) *on the table beside him*
Isn't this tiara a reason?

Charolais

They suspected, then?

Lupin

After the first excitement Guerchard guessed the truth - them it was no longer I who was followed, it was the tiara. And the proofs? Where are they. There are none, or rather, I have them here.

(Opens the desk O and takes out papers from drawer)

I have them here.

(Takes the papers)

There are ~~these~~ - the certificate of the Duke's death, the list of our friends, of our houses, our correspondents in the provinces and abroad.

(To Charolais)

My travelling bag.

(Charolais brings it from chair G. ^{down} R.)

I'll put them in there - they'll be safer there, if I have to run. Then, if ever I am caught, Guerchard can't accuse me of having killed the Duke. I haven't assassinated any one yet.

Victoire

(Re-enters R: 2. and overhears)

(Sighing)

He has a good heart.

Lupin

(Coming down)

Half past seven. I have just time. I'm off.

(Takes his hat from table R.C.)

Victoire

Without even a disguise. Without even looking to see if you're watched. Let me at least see if anyone is there.

Lupin

No. I shall be late. The Gournay-Martin girl might make it warm for me. (puts on hat)

(Xes to door L.2 E.)

(Lifts the lid of
Tabouret
S + drops
Tiara on
side table)

He appears

(Charolais takes
valise back
to chair S.)

(Moving to R.C.)
Listen, Arsene.

Charolais

Lupin.

(L.H.)
I never keep women waiting.
(He goes out L.2.e.)

(at C) victoire
He is a true Knight! A few centuries ago he would have been
a crusader, now he is a thief.

Charolais.
He is an idiot. He is capable of telling the girl everything
just for bravado. We have only time to pack up - come!
(Bell off stage)

victoire
Things will end badly. I feel it in my bones.
(They go out L.2.E. The stage is left empty)

a light knock outside and
(After a minute the hall door is opened, a head appears, and
~~someone enters L.C.~~ It is BOURSIN disguised as a
chasseur from Ritz. He glances round then returns to
~~door and disappears.~~ Pause. Another knock heard.
Charolais enters L.2. E. and opens door L. C.
This scene is played with Boursin in the hallway)

(Boursin knocks mildly - opens door - sees
Charolais' head appearing, closes
door softly, & knocks loudly)
(Inside door L.C.)
Charolais
Why didn't you come to the servants' entrance?

Boursin
(Outside door L.C.)
I didn't know.

Charolais
Give me the letter.

Boursin
I was told to give it to no one but the Duke.

Charolais
When you must wait till he comes back. The Duke has just gone to
The Ritz. Wait in the ante-room)

(He shuts door L. C., crosses stage, and exits L.2. E.
Boursin cautiously peeps in, looks round, opens door L.C.
makes a sign to Dieuxy, then re-enters)

Boursin

(Moves down R. C.)

Psst!

(Enter Dieusy L. C., comes down ^{back of table T} between chair Q and door L. 2. E.)

Dieusy

Little Gournay-Martin's telephone message did its work, eh? He has gone to the Ritz.

Boursin

In his motor. He will be back in five minutes. Stop there - I'm going to cut the telephone wire.

(Cuts it; and goes towards the travelling bag on chair "G" R. H.)

Dieusy

The bag! There must be something worth having in that!

Boursin

Perhaps, there is.

(Noise heard at door L. 2. E.)

Too late. Do what we arranged.

(Dieusy exits L. C. Enter Charolais L. 2. E. A shot up L. C. is fired. Charolais, with exclamation, springs towards door L. C. and goes out. Boursin hurries to the valise R. takes out packet of papers, slips it under coat and Xes to L. H. Re-enter Charolais, L. C.)

Charolais

Nobody. Oh, you.

(To Boursin)

Give me your letter. You are in the way.

(Takes letter. Boursin is about to go. He comes face to face with Lupin, who enters L. 2. E. Lupin carries a small cardboard box under his arm)

dark queue

Lupin

(containing the "bomb")

Hello! What's this?

(Puts the box on writing table "T" L. C.)

Ah! From the Ritz? A message to put me off.

(Down L.)

(moves to C)

Boursin

I brought that letter. It's from M. Gournay-Martin.

Lupin

Good.

(Boursin starts to exit L. C. Lupin stands between door and Boursin)

One moment! Are you in a hurry?

Boursin

I? Yes, I was told to return immediately.

Lupin

(Who has unsealed letter)

No, there is an answer.

(Boursin about to go L.C.)

Wait!

(Lupin Xes down - puts hat on table T stands in front of chair U. Boursin remain above table L. C. To Charolais)

It is from Germaine. "Monsieur Gerchard has told me about Sonia. A man who loves a thief can only be a rogue" - She is tactless - "I have two bits of news for you" - The Duke of Charmerace's death, which took place three years ago; and my proposed marriage with his cousin and sole heir, M. de Relzieres, who will keep up the name and arms. Written from Mlle. Gournay Martin by her chambermaid Irma."

Hum!

(To Boursin who has moved to the door L. C. Step by step)

Sit down, my good man.

(Boursin returns and sits on sofa C. R. C.)

(To Charolais, who Xes behind table and sits on seat "R" L/ of table)

Write -

(Dictates - Lupin has his back to Charolais so that he can watch Boursin)

"Mademoiselle, my constitution is robust, and my discomfort ^(Strolls slowly to R, as he dictates, takes open bag, "G") will be of short duration. I shall have the honor to send the future Mme. de Relzieres my humble wedding present this afternoon. Written for Jacques de Bartut, Marquis de Relzieres, Prince de Virieux, Duc de Charmerace, by his valet, Arsene Lupin."

Charolais

(L. of table "T")

Must I write Arsene?

Lupin

Why not? Blot it and give it to me.

(Rises and to C.)

(To Boursin)

Here, my man.

(Gives the letter with one hand to Boursin who takes it; then Boursin rises, takes letter and as he passes Lupin to go up C. Lupin seizes him by the neck, and kicks him in the leg. Boursin falls - his head to R. Lupin holds him on the floor and gives Charolais sign to search him. Coldly to Charolais)

Our papers are under his coat.

(To Boursin)

Don't move or I'll break your arm. We call it juijitsu.

(Charolais takes the papers. Boursin gets up; and moves to door L. C.)
 Monsieur Boursin, take that letter to ^{Madame de} ~~Monsieur~~ Gournay-Martin.
 and (Changing his tone)
 And tell your master that I would rather be shot at by him than by you.

Boursin
 Guerchard will be here in ten minutes.

Lupin
 Thanks for the information.
 (Exit Boursin L. C. then Lupin turns to Charolais)
 You idiot! Couldn't you use your eyes? No matter.
 (Moving down L. C.)
 There's no time to lose. Guerchard will be here with a warrant in ten minutes. Save your skin.

Charolais
 How? Every street is guarded. They're in front of the house, and at the side.

Lupin.

Is the back door guarded?

Charolais
 (Goes up to window No. 3. Victoire enters L. C. and comes to above table "T")

No.

Lupin
 Well, go that way. Go to the house at Passy. I'll follow.

Victoire

Are you coming too?

(Charolais crosses behind Lupin and exits L. C.)

Lupin
 Yes - in a moment. They've not discovered the secret way.
 (Sits in chair U. of Table "T")

Victoire

Don't use the telephone. It's dangerous.

Lupin

(At telephone)

I must. I am waiting for Sonia. I'm not going to let her come and be caught by Guerchard. They don't answer -

Victoire

You had better send to her, and get away while there is time.

Lupin

I can't send to her! And what's the matter with this telephone! Hello! It's strange - what!

(He examines receiver transmitter, and wire; then with a furious cry)

The dogs!

Victoire

What?

Lupin

(Rises)

They've cut the wire! Damnation!

Victoire

(Coming down R. of lupin)

Well then - now.

Lupin

What now?

Victoire

You will go!

Lupin

What are you talking about?

Victoire

You have nothing to keep you here as she can't telephone.

Lupin
 (Taking her by the L. arm, with his right hand)
 Don't you understand that she is on her way here now? You hear me
 She is coming here.

Victoire
 But you!

Lupin
 I'm thinking of her.

Victoire
 How will it help if you are both done for?

Lupin
 I prefer it that way.

Victoire
 But they will catch you!

Lupin
 (Looking at a box on table "T")
 Not alive, I assure you.

Victoire
 Stop! Stop! I know you are capable of anything and they are,
 too; but you must go - they won't do anything to her, she'll
 get off easy. You will go, won't you?

Lupin
 No, Victoire!
 (Xing down L. of table)

Victoire
 My dearie! Listen - listen, I am your old Victoire. We have
 never been parted, so for my sake, go!

Lupin
 Vicky, I can't.

Victoire
 (Sitting down chair U.R. of table)
 Then be it as God wills.

Lupin
 But you mustn't stay!

Victoire
 I won't budge! I love you as much as she does.
 (Bell off L.C.)

(They look at each other)

Sonia!

Lupin

No, she will ring twice.

Victoire

Who then?

Lupin

Then - yes - it's Guerchard!

Victoire

Don't let us move.

Lupin

(After a silence)

Listen, let him in.

Victoire

You mean it?

Lupin

Yes, yes, wait till he gets in, go round, then out by the servant's staircase. Watch for her near the house. Oh, you will recognize her. She is so pretty. And then, old Vicky, for God's sake, don't let her come here.

Victoire

Yes, but if Guerchard stops me?

Lupin

When he enters hide behind the door. Besides, he cares nothing about you.

Victoire

But if he arrests me?

(Lupin doesn't answer)

(A second ring is heard off L.C.)

If he arrests me?

Lupin

(In a low voice)

Go all the same, Victoire.

Victoire

I am going, my ^{dear} ~~little one~~, I am going.

(Goes out L. C. door)

(she leaves door open)

Lupin

(Lupin takes box from table and puts it on one of the shelves of bookcase O. then moves down a little)

left side

(Enter Guerchard L.C. door - and down L.C.)

Then why don't you arrest me?

Guerchard

Good morning, Lupin.

For the simple reason: I have no such pleasure to arrest you

Good morning, Grandma.

Guerchard

You were expecting me. I haven't been long, have I,

Lupin

No, the time has passed quite pleasantly.

Guerchard

You've got a nice place here.

Lupin

Yes, it's central enough. I cannot receive you as I should like to do. My servants are all on holiday.

Guerchard

Don't worry about that. I shall catch them again and after all Victoire is here.

Lupin

(Agitated)

Has she been arrested?

Guerchard

Naturally.

Lupin

Ah!

(Moves chair U. forward to L.C. then gets chair E. and brings it in front of E. They sit simultaneously)

(A pause)

Don't trouble to take off your hat. Where do you come from? Have you had the warrant signed?

Guerchard

Yes. Thank you.

Lupin

Have you brought it with you?

Guerchard

Yes, thanks.

Lupin

For the arrest of Lupin? - Alias Charmarace?

Guerchard

Lupin alias Charmarace. Quiéso.

Lupin
Then why don't you arrest me?

Guerchard
For one simple reason. It gives me such pleasure to arrest you that I want to prolong the joy, Lupin.

Lupin
Lupin at last.
(They are sitting-looking at each other)

Guerchard
I hardly dare believe it.

Lupin
Almost too good to be true.

Guer.
Yes I hardly dare believe it. You, alive and at my mercy.

Lupin
Well, we'll see about that.

Guerchard
Yes...much more at my mercy than you think. Do you know where Sonia Krüchnoff is at this moment?

Lupin
Eh?

Guerchard
I ask if you know where Sonia Krüchnoff is?

Lupin
Do you?

Guerchard
Yes I know.

Lupin
Where then?

Guerchard
In a little hotel near the "Etoile."

Lupin

In a little hotel near the "Etoile"!

Guerchard

Which is on the telephone.

Lupin

What's the number?

Guerchard

555.14 Would you like to ring her up?

Lupin

Well, what if I do?

(Rises, as does Guerchard at same instant--he puts his hand in his pistol pocket)

Nothing.

Guerchard

Oh, it may pass the time.

Then you're sincere. Apart from that.

Lupin

After all, what do you want with the girl....she doesn't interest you, does she? I am the one you are looking for...I am the one you hate. I've played you tricks enough to make you hate me eh? Old boy? So you will let the little girl alone, won't you? ..You won't take revenge on her...although you are a policeman, although you detest me, there are certain things you can't do..you cannot do that Monsieur Guerchard..you will not do that...Do whatever you like with me, but you mustn't harm her, poor little girl, eh? You won't harm her?

Guerchard

That depends on you, my friend Lupin.

Lupin

How does it depend on me? — *(draws his chair back & R. above sofa)*

Guerchard

I'm going to make a bargain with you.

Lupin

With me?

Guerchard

Yes, a bargain.

What do you want?

Lupin

I offer you--

Guerchard

What?

Lupin

Nothing.

Guerchard

Nothing?

Lupin

Nothing.

Guerchard

Then you're sincere. Apart from that.

Lupin

I offer you freedom.

Guerchard

For whom? For Victoire?

Lupin

Only one person interests you. Sonia Krighnoff!

Guerchard

This is some game.

Lupin

Certainly--it's a game.

Guerchard

All right! Just now you are the stronger. It won't last. You offer me the girl's freedom.

Lupin

Yes.

Guerchard

Her complete freedom? Your word of honor?

Lupin

Guerchard: Yes.

Yes.

Guerchard

How will you do it?

Lupin

I'll put her thefts on you.

Guerchard

My back is broad enough. What do you want in exchange?

Lupin

Everything. You will return the pictures, the tapestries, the Louis XIV suite, the tiara and the certificate of death of the Duke.

Guerchard

Would you like my skin too? In a word you want me, body and bones.

Lupin

Skin and carcase.

Guerchard

They're not worth much....

Lupin

Now. What will you give me?

Guerchard

(Xing to table L.C. Pouring out some port)
I'll give you a glass of port. That's all I can do for you.

Lupin

So be it!
(Bell rings L.C.)
(Guerchard goes toward the door R. of it L.C.)

Guerchard

Wait!
(Rushing to door L of it)

Lupin

Guerchard
(To Boursin who enters L.C.)

Is it little Kritchhoff?

~~What is it?~~

You accept?

I accept the bargain.

Well--

(To Guerchard)

It's a tradesman.

I refuse.

(Boursin exits L.C.)

The girl, shall be sent to jail.

(Xes to R.)
For how long?

You know the code. Minimum five years!

You lie, you can't do it.

--article 386.

If I return everything I shall get them all back- one of these days.

When you came out of prison...

I have first to go there.

Oh, but pardon me. If you accept, I can still arrest you--

Evidently. You'll arrest me if you can.

Guerchard

You accept?

Lupin

Well--

Guerchard

Well--

Lupin

Well--no.

Guerchard

Ah!

Lupin

No. You want me--and you don't want Sonia. You will not arrest her, for it's ~~is~~ not enough to arrest, you must prove. Have you proofs? Yes, I know-- the Affair of the Pendant. Well, prove it. No, Guerchard, after ten years escaping from your claws to let myself be trapped in order to save this girl who is not even in danger- no, I refuse.

Guerchard

Very well

(Bell heard off L.C.)

Again! Your bell is popular this morning.

(To Boursin who enters)

What is it now?

Boursin

It is Mlle. Kríchnoff.

Guerchard

Arrest her. Here is the warrant. Arrest her.

Lupin

(Moves up L. of table)

(Leaping at Boursin's throat)

No never not that. Don't touch her, for God's sake.

Guerchard

Then you accept?



(To Boursin)

Keep Mlle. Kirchnoff. Send Dieusy to me.

(Boursin exits L.C. Lupin down R.C. and across to
in front of chair U.R. of table T.)

Guerchard

(Comes down in front of chair R and puts one foot on
tabouret "S")

Charmerace's death certificate.

Lupin

(Taking a paper from his pocket)

Here it is.

(Guerchard quickly unfold the paper)

Guerchard

At last? And the pictures? The tapestries?

Lupin

(Taking out a folded paper)

Here is a receipt for them.

Guerchard

Well.

Lupin

I sent everything to the Safe Deposit Vaunts.

Guerchard

(Glancing over the paper which Lupin gave him)

The tiara is not there?

Lupin

Your foot is on it.

Guerchard

What?

(He stoops, open the box-stool (tabouret) and takes
out the tiara)

Lupin

Do you want the case?

(Guerchard examines the tiara mistrustfully)

Why do you make that face?

Guerchard

(Reassured)

Yes, this is it.

Lupin

Good. And now if you've finished bleeding me...

Guerchard

Your weapons.

Lupin

Here they are. *(produces revolver, laying it on the table T)*

Guerchard

Is that all? What have you there?

(With R. hand in trouser pocket) Lupin
A penknife.

Guerchard

Is it a big one?

Lupin

Tolerably large.

Guerchard

Let me see.

(Lupin produces a cut-throat)

Queen of Sheba! Anything else?

(Daisy enters & stands in doorway L.C.)
Lupin

A tooth pick. That's the lot. And now let the girl go.

~~*(Daisy has entered and stands in the doorway L.C.)*~~

Guerchard

One other small formality, please.

(Pulls out handcuffs from his overcoat pocket)

Lupin

What?

Guerchard

Your hands. Do you want the girl's freedom or not?

You are free Mademoiselle Lupin
 (Hesitating to give his hands to Guerchard who holds
the handcuffs)

To be so much in love, and to be trusted so little?

Guerchard
 Come! Come, your hands.

Lupin
 Arsene Lupin trapped by you. Lucky dog!
(He holds out his hands and Guerchard puts on the handcuffs
 in front of table T.)

Lucky!
(Looking at his hands, then at Guerchard)
 Well, have I paid dearly for Sonia's liberty?

Guerchard
 Yes, Boursin.
(Enter Boursin L.C.)
 Mlle. Kirchnoff is free. Tell her so and let her go.
(To Lupin)

Do you want to see her again?

Lupin
 With these on my hands. Never!
(In front of sofa R.C. Guerchard exits L.C.)

And yet...

(Boursin stops)
 yet- I would be glad; because if she leaves me now- I
 do not know when- when- yes, yes- I want to see her...

(Boursin starts to go out L.C.)
 No, wait, no, yes, I would rather that she should remember
 me otherwise- well! No, let her go...let her go...let her....

(As Boursin starts to go out enter Sonia followed by
 Guerchard L.C.)

Sonia
 You don't want to see me?

Lupin
(R.C.) (standing in front of the sofa)
 I?

Guerchard
(L.C.)

You are free Mademoiselle. You can thank the Duke, ~~to whom~~
you owe it ~~to him~~.

Sonia

(C.)

To him!

Guerchard

Yes.

(Guerchard and Boursin exit L.C. and talk together a
moment in the ante-room)

Sonia.

(Down to Lupin)

To you! And you send me away and throw me my liberty, as a
charity. ~~You don't even want to look at me?~~ I would have
preferred ~~going to jail~~. Ah! If you understood with what
new feelings I came here. ~~All that reminded me of my past~~
~~was horrible~~, and the mere presence of a thief now disgusts
me. *horrible thought*

~~+~~ (Guerchard, Boursin & Boursin exit L.C.)
Lupin

Hush!

Sonia

But, coming here, ~~I thought no more of the past~~. I said to
myself "He ~~consents~~ to see me- perhaps he still loves me a
little." I ~~mistook~~ pity for love. It was nothing but
~~scorn~~. *It was not*

Lupin

Sonia- I implore you--

Sonia

Yes, you're right. Can one forget what one has been? ~~I will~~
spend years in remorse and repentance, ~~But to you I shall~~ *shined I*
~~always~~ be a thief. *in your eyes should*

(Guerchard re-enters, comes down L. and sits on edge of
table T.)

Lupin

Sonia--

Sonia

~~Yet you know why I stole~~. I don't seek to excuse myself.

But love, sincere love, has something pure and ^{good} true, and when I loved you I gave you ~~the heart of a young girl, and in spite of all, the heart of an honest girl, of a poor lonely girl, without a friend in the world.~~

Not the Duke of Chermoray

Lupin

You cannot know how you are torturing me.

I shall not see you again. My mind is made up.
I ~~will go back to Russia and try to find employment. I~~ ^{won't} ~~come back. We shall never see each other again. Will~~ ^{you} ~~you give me your hand?~~

(Pause)

Good bye.
You ~~will not?~~ ^{Wont you take my hand?}

Lupin

I cannot.

Sonia

What?

Lupin

(R. sinks on sofa R.C.)

I cannot go.

Sonia

Very well. I see.

(She goes to door)

Lupin

(In low voice)

Sonia!

(Sonia stops) *thought*

broken
You say the mere presence of a thief ~~will disgust~~ you. Do you mean that?

Sonia

Yes. I ^{mean} swear it.

Lupin

Suppose I'm not the man you think I am?

Sonia

What do you mean?

must be better, I must have become honest—oh I am too happy.

Lupin

Suppose I'm not the Duke of Charmerace?

Come, enough.

Sonia

Not the Duke of Charmerace?

(Kissing with Sonia)

Ah, Guerchard, I owe you the happiest moment of my life.

Lupin

Suppose I'm not even an honest man?

Sonia

But you are going? He is taking you away? He is?

Sonia

You! Not an honest man?

Lupin

Suppose...I am a thief, suppose I am a-----

Guerchard

(Coming down)

Arsene Lupin.

Sonia

(Gasping)

Arsene Lupin!

(As he extends his arms)

(She sees handcuffs and utters a cry)

It's true! And you've given yourself up for me. It's for me!

That you are going to prison. Oh my God.

(Flings herself into his arms)

Guerchard

And that's what women call repentance.

Sonia

Ah God, my God! How happy I am!

(Sits on sofa beside Lupin)

Lupin

Ah my dearest, my dear little one. You love me.

Guerchard

Let's be done with all this.

Lupin

In spite of all and knowing all, you love me enough to love me still. I don't know if I am touched with the kindness if I feel remorse, if this is what is called repentance, but I

Lupin Yes

Lupin. Yes

must be better, I must have become honest--ah I am too happy.

Guerchard

Come, enough.

Lupin

(Rising with Sonia)

Ah, Guerchard, I owe you the happiest moment of my life.

Sonia

But you are going? He is going to take you away? We ~~are~~ ^{Lupin} may never ~~be parted.~~

See each other again.

Lupin

~~I don't care now.~~

~~Sonia~~

~~I do.~~

Goodbye! Be brave Lupin *no*
Go, and have no fear. ~~I shan't go to prison.~~ *will ever see me*

Sonia

N^o? But what? How?

Lupin

Go, go! It isn't goodbye.

(Sonia goes toward the door L.C. drops handkerchief *Lupin picks it up.*
and exits)

(Lupin returns and throws himself on the sofa. Bourain enters as Sonia exits L.C.)

Guerchard

Come, get up. The "Black Maria" awaits "Your Grace". *Your place is in the prison van.*

Lupin

~~You have unfortunate expressions.~~ *Can't you find a less unfortunate word for it?*

Guerchard

~~No more nonsense, my boy. Play the game. We won't take a police van. My motor is below. Come with me quietly, it's better form.~~ *I suppose you are ashamed of being seen with me?*

Lupin

~~Guerchard, you're progressing.~~ *Oh, Lord, no! I don't mind.*

(Boursin and Guerchard exchange signs. Half-rising from the divan)

I only ask a little consideration.

Guerchard

Very well, then, you will come? *Come on then.*

Lupin

Oh no. It's too soon.

(Reseating himself) As a matter of fact I can't come yet,
I am ~~breakfasting~~ ^{dine} at the British Embassy *for lunch.*

Guerchard

Take care, young man. The roles are changed now. This time
I've got the laugh on you. I'm up to your dodges. I know
them all, you blackguard! *No more of that! I'm on top!*

You can't dodge me now

Lupin

(Jumping up and throwing the handcuffs at his feet)

Do you? Can't I?

(Guerchard calling Boursin and Dieusy, makes movement up
stage. Lupin follows)

I suppose you knew I was going to do that, didn't you? I
tell you will be only too pleased some day to invite me
to lunch.

Guerchard

Come enough of this--my men...

Lupin

Now, Guerchard, listen to me; I am not shamming now...just
now, if Sonia had shown by a look or a movement that she de-
spised me- as you expected she would- I would have given in, for
rather than fall into your clutches and let you triumph I
should have blown my brains out. Now I have to choose between
happiness with Sonia or prison. Well, I have made my choice. I
shall live happily with Sonia or die with you, dear Guerchard.
Call in your men.

Guerchard

Enter!

(Makes a sign to Boursin- the DETECTIVES enter L.C.
and come down L.H. between table T and door L. 2. E.
Lupin up to bookcase quickly and takes Bomb from box)

Lupin
The fun is about to begin!
(Lupin presses button beside elevator door, L. of it)

Guerchard
Tie him...
(The elevator door slides open, showing upper room of elevator)

Lupin
Back! Hands up. You know this trick don't you? Ah, ah!
come and tie me...
(To Guerchard)
Put up your hands!

Guerchard
Cowards! Do you think he is going to.....

Lupin
Let them try, that's all!

Guerchard
They shall!

Boursin
(Going to him)
Governor! You must be mad! Look at his eyes...He is desperate!

Lupin
(Comes down with a bomb in his hand)
By God! What cowards you all are! Chicken hearted lick-spittles!
(Movement from Guerchard)
Hands up!

(All raise them and step back.)
It is a pity there is no photographer here...and now, you thief, give me back my papers.

Guerchard
Never!

Boursin
Governor take care.

Lupin
(Going up to Guerchard and his men)
Do you want them to be blown up? Look at the poor chaps
Do you think I don't mean it?

The door! Get it open! Dieusy
You must give in, Governor.

(They try to pull Guerchard out of the room to L. 2.E.)

Guerchard

Not I.

To the secret passage- Boursin
Come Governor, come. Give the papers to me.

All

Give them up!

Lupin

Put them on the table.

(Boursin takes paper out of Guerchard's pocket) and puts them on table T. then goes up stage with the men. Lupin takes the papers, always holding up the bomb- he then goes up towards the elevator, which has been open since the moment Lupin took the bomb)

Boursin

(To Guerchard)

He is going to make a dash for it.

Guerchard

The secret passage is guarded.

Lupin

A last word...

(He is at the door of the lift--Guerchard makes a step forward- all imitate him)

Beware of the bomb!

(He lifts it up and is to throw it- movement of panic- Lupin hastens into the elevator and the door shuts)

(The elevator descends- Lupin changes elevator ^{To lower compartment in the} and gets into the one below. When his change is made the first elevator goes up- the door opens- Guerchard and Boursin enter it- and it goes on up)

(Showing the top room again)

Guerchard

(Springing to the door)

The door! Get it open!

(Boursin and Guerchard try to open the door- to- the
Policeman)

To the secret passage- quickly....

(Policemen run out door L. 2. E.)

The door....quick....every moment is of value...He'll have
to fight his way through my men in the street!

and then will either be shot or taken,
(At this moment the door ~~gives way~~ - Guerchard and

Boursin jump into the lift and Guerchard presses a
button. The Lift does not move)

Boursin

Where is the button?

Guerchard

It must be in the door...It is open....there is no way...

Boursin

Ah! Yes!....Look!

(Presses another button and the lift goes up)

Guerchard

(In despair)

You blooming idiot!....the other button...the one to go down! Quick! We are going up. Damn it are going up! Curse you! The stop button! The stop button! Damn! Damn!

(The lift goes slowly up. Guerchard's cries are heard. The second elevator appears. It is an elegant little parlor. LUPIN is seen making up his face like Guerchard. The moment it comes level with the stage, it stops. Enter LUPIN, and the lift continues its way up. He is waiting by the opening where the lift comes up. Suddenly he puts his hand into the opening and a click is heard.)

Exters
(After finishing his make-up) Lupin

Caught! To think of the artfulness of my dear friend! But whatever you do, I've got the best of it!....Great Scott! What did I do with my bomb?

(He fumbles in his pocket, takes it out and raising it in his hand, says)

Well done, little clown!

(Bounces it on the ground, then picks it up and puts it back in his pocket)

Now I have a good five minutes before me....

(Goes to door L C and looks thru the key-hole)

A detective and Victoire!...Poor old Victoire!

(He pushes back the bolt - goes R and then locks both doors R 3 and L 2 E)

More detectives! They swarm like tadpoles.

(Makes a motion to throw the bomb at them - when SONIA enters L C)

Sonia

Monsieur Guerchard?

(Running in quickly)

Lupin

No, it's I.

Sonia

You!

Lupin

See how I've got out of it!...Not bad, eh?...You didn't know me - what?

Sonia

No.

Lupin

This time the Duke of Charmerace is dead.

Sonia

No dear, it is Lupin who is dead!

Lupin

Lupin?....

Sonia

Please God, Lupin is dead.

Lupin

(In a tone of regret)

It will be a loss, you know! A great loss to the country.
It will be long before France gets over it.

Sonia

But it will be a good thing for you.

Lupin

I will die to prove how much I love you!

Sonia

You will never steal again, will you?

Lupin

Of course not, with you by my side...

(Guerchard is in the lift)

~~I want nothing else... with you my soul is transformed into a
lover's soul, and yet it is a thief's soul too; for I want
to steal your kisses and your heart. Ah Sonia, if you don't
want me to go on stealing you must stay with me always.~~

Sonia

~~Promises never to steal again...~~

(They embrace)

~~if he does not~~

Noise heard in upper compartment of elevator #
(Sonia starts in alarm)

Lupin

(springing towards the lift C)

It's nothing! It's only Guerchard's stamping!

Sonia

What do you mean?

Lupin

It's immense. He's bottled in the lift! Ah, what a happy man I am....no....I will never steal again...I....Look! What's this?

(Taking something out of his pocket)

Guerchard's watch! I must have taken it by mistake. Force of habit! Force of habit!

Sonia

(Reproachfully) *Lupin!*

Lupin

Ah, yes....I forgot... This is going to be difficult. Guerchard, your watch, old friend.

(Puts watch on sofa R C)

Sonia

Be quick....we must get out of this.

(They start up towards door L C)

Lupin

Run away! Never! Hush! One of Guerchard's men. Hi you!

(Enter AGENT OF POLICE L C and Victoire)

Agent

Chief!

Lupin

Agent! Lupin is in the lift, Boursin, captured him and is taking him down.

Agent

Lupin?

Lupin

He ~~made~~ himself up like me.

Yes. Don't be deceived by his disguise. There are only those two in the lift! Boursin and Lupin. Watch him well. if he gives trouble smash him.

Agent

I'll do it Governor.

Lupin

When it is all over, take this bomb to the municipal laboratory.

(To Sonia and Victoire)

Come, you two to the police station. Look on Arsene Lupin

henceforth as dead. It was Love that killed him. Love!
(Lupin presses the catch of the elevator - to make it
descend - then exits after Victoire and Sonia. A
noise of bolts is heard. The elevator descends. Guer-
chard and Boursin leap out, the AGENT rushes towards
them with pistol drawn)

halt! Or I fire! Agent

What? Guerchard

Agent
 So you've rigged yourself up as the chief!
(Jumps on him)

Pool! Blackhead! Guerchard

Idiot! ~~Booby!~~ Boursin
 This is Guerchard! The other was
 Arsene Lupin.

Agent
 Arsene Lupin!
(Boursin hastens to the door L.C)

Guerchard
 Locked! Too late!
#(Noise of motor heard. # Guerchard rushes to window
R U E (No. 3)
 I'm damned if he hasn't stolen my motor!

C U R T A I N.
E N D O F P L A Y.

